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THE RHETORIC OF JEREMY TAYLOR'S PROSE: ORNAMENT OF THE SUNDAY SERMONS

This dissertation was conducted under the direction of Dr. Kerby Neill as major professor, and was approved by Dr. J. Craig La Drière, Sister M. Emmanuel Collins, O.S.F., and Dr. James M. Campbell.

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THE RHETORIC OF JEREMY TAYLOR'S PROSE: ORNAMENT OF THE SUNDAY SERMONS

A Dissertation

SUBMITTED TO THE FACULTY OF THE GRADUATE SCHOOL OF ARTS AND SCIENCES OF THE CATHOLIC UNIVERSITY OF AMERICA IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE DEGREE OF DOCTOR OF PHILOSOPHY

BY

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TO

OUR LADY OF VICTORY

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PREFACE

This dissertation is a quantitative historical analysis of the rhetorical ornament in Jeremy Taylor's *Sermons for the Sundays of the Year.* Its initial purpose is to determine which of the embellishments of composition recognized in his day Taylor employed so frequently that they may be regarded as characteristic of the type of prose represented by these sermons. Its ultimate aim is to open new avenues for studying the changes in English style that took place during the seventeenth century. Since both of these ends contribute to the discovery of Taylor's attitude toward the movement for simplifying prose, the present study is the first step in resolving the apparent contradiction that exists between the opinions of Morris Croll, who classes Taylor as a writer of the loose Senecan school,[1] and Logan Pearsall Smith[2] and William Fraser Mitchell,[3] who follow Sir Edmund Gosse[4] in considering him a Ciceronian with a mastery of two styles, the plain and the ornate or inspired. Hence it is offered with the hope that it will stimulate further research and arouse greater interest in the works of an author who has been called the Chrysostom of the Anglican pulpit and the Shakespeare of our prose.[5]

About one-third of the *Sermons for the Sundays of the Year* serve as the literary basis of the present investigation. This is a fair representation not only of the range of subject, variety of text, and passages which in the judgment of compilers of anthologies are typical of Taylor's style but also of the Golden Grove prose (that is, the works Taylor wrote for the Earl and Countess of Carbery while he was

[1] "The Baroque Style in Prose," *Studies in English Philology in Honor of Frederick Klaeber* (1929), pp. 453-54.

[2] "Introduction," *The Golden Grove, Selected Passages from the Sermons and Writings of Jeremy Taylor* (1930), p. xxix.

[3] *English Pulpit Oratory* (1932), p. 253.

[4] *Jeremy Taylor* (EML, 1904), pp. 101-02, 226-27.

[5] *Ibid.*, p. 219, Gosse states that the latter title was given to Taylor by Mason, the biographer of Gray.

private chaplain in their household at Golden Grove), on which the conflicting observations are chiefly grounded. Furthermore, inasmuch as these sermons are a series of compositions of the same kind, they are the best of Taylor's works from which to discover what ornaments individualize his prose and to make comparisons from which to infer the purpose served by tropes and figures.

As a theoretical basis in keeping with the historical nature of the study no single rhetoric proved adequate. Although *The Mysterie of Rhetorique Unvail'd* (1657) by John Smith is the text most nearly contemporary with the sermons[6] and the most comprehensive reflection of the standards accepted for English prose at the time,[7] it is neither a critical compilation nor a sufficient guide in treating the oratorical works of an author trained in classical rhetoric. For these reasons it had to be corrected and supplemented with other texts. In view of the divergent classification, confused terminology, vague definition, and the examples which one compiler used to illustrate one ornament and another rhetorician cited as specimens of a closely related, but distinct, variety, this method of comparing texts led, on the one hand, to the general practice of rejecting theory if it disagreed with classical doctrine and could not be verified in a critical compilation and, on the other hand, to the introduction of some original grouping of ornaments. Because of these attempts to make the rhetorical principles usable through an orderly arrangement and a weeding out of dubious and overlapping devices and also because of the limitation of the ornaments to those varieties that could be exemplified from the sermons analyzed, the list of tropes and figures is neither so complete nor so objective as that which Warren Taylor assembled for the sixteenth century in his *Tudor Figures of Rhetoric* (1937). Furthermore, in

[6] Hoyt H. Hudson, "Introduction," John Hoskins, *Directions for Speech and Style*, pp. xxx-xxxvi, shows that Blount's *Academie of Eloquence* (1654) is a slightly modified copy of Hoskins' manuscript, which was written about 1599.

[7] Mitchell, *op. cit.*, p. 186.

the case of well-known figures of speech the modern spelling has been adopted.

Inasmuch as the seventeenth century rhetorician apparently asked only whether an expression met the requirements for a certain ornament, the same practice has been followed in classifying those stylistic devices which Taylor used as if they were his own (that is, those which do not occur in passages that are certainly quoted). However, since Taylor rarely used figures as striking as the examples given in the rhetorics, there was constant need of deciding whether a borderline case was inadvertent or showed his originality in using the device. Hence it was impossible to avoid deviations from the objective standard both in the illustrative material and in the frequencies recorded for each ornament.

With the exception of the introductory chapter, which, by showing the rhetorical influences that helped to fashion Taylor's prose and the circumstances under which his works were produced, gives some indication of the importance that tropes and figures will have in his sermons, the entire study is devoted to the definition, illustration, and quantitative analysis of the various species of ornament tabulated for each sermon. To each chapter is assigned an appendix in which all the occurrences of each ornament are listed according to sermon, page, and line, and in the same order and grouping in which the tropes and figures are treated in the body of the text.

The study is based on the Heber and Eden edition of Taylor's works. For the convenience of the reader a table of the sermons with the serial numbers, pages, titles, and texts, as they appear in volume IV of this edition, together with a note on the manner in which they will be designated in this study, is placed after the Preface.

I welcome this opportunity to express my gratitude to Dr. Kerby Neill, at whose suggestion this study was undertaken and under whose encouraging guidance it was brought to completion, and to Dr. James Craig La Drière and Sister

M. Emmanuel Collins, O.S.F., of the Department of English of the Catholic University, and to the Rev. Dr. James Marshall Campbell, of the Department of Greek and Latin, for reading the manuscript and offering valuable constructive criticism.

Most of all I am indebted to my successive superiors, Mother M. Generose and Mother M. Perpetua, for the privilege of continuing my studies at the Catholic University.

Octave-day of the Assumption, 1943.

TABLE OF SERMONS*

Number in Heber and Eden ed., IV	Pages	Title	Text
1. S:i-ii	331-356	Of the Spirit of Grace	Romans VIII 9,10.
S:iii-iv	356-380	The Descending and Entailed Curse Cut Off	Exodus II, 5,6.
2. S:v-vi	381-407	The Invalidity of a Late or Death-Bed Repentance	Jeremy XIII, 16.
S:vii-viii	408-430	The Deceitfulness of the Heart	Jeremy XVII, 9.
3. S:ix-xi	431-470	The Faith and Patience of the Saints	Peter IV, 17,18.
S:xii-xiii	471-495	The Mercy of the Divine Judgments	Romans II, 4.
S:xiv-xv	496-519	Of Growth in Grace	2 Peter III, 18.
S:xvi-xvii	520-546	Of Growth in Sin	Jude 22,23.
S:xviii-xix	547-572	The Foolish Exchange	Matthew XVI, 26.
S:xx-xxii	573-608	Of Christian Prudence	Matthew I, 16.
S:xxii-xxiv	609-632	Of Christian Simplicity	
S:xxv-xxvii	633-672	The Miracles of the Divine Mercy	Psalm LXXXVI, 5.
4. W:i-iii	7-46	Doomsday Book	2 Cor. V, 10.
W:iv-vi	47-84	The Return of Prayers	John IX, 31.
W:vii-ix	85-117	Of Godly Fear	Heb. XII, 28,29.
W:x-xi	117-142	The Flesh and the Spirit	Matthew XXVI, 41.
W:xii-xiv	143-179	Of Lukewarmness and Zeal	Jer. XLVIII, 10.
W:xv-xvi	180-206	The House of Feasting	1 Cor. XV, 32.
5. W:xvii-xviii	207-233	The Marriage Ring	Ephes. V, 32,33.
W:xix-xxi	233-272	Apples of Sodom	Romans VI, 21.
6. W:xxii-xxiv	273-309	The Good and Evil Tongue	Ephes. IV, 29.
W:xxv	310-320	The Duties of the Tongue	

* In the reference to a sermon the letter S or W indicates whether it belongs to the summer (S) series of 1651 or to the winter (W) series of 1653; the small Roman numeral gives the serial number in volume IV of the Heber and Eden edition; the first Arabic reference is to the page and the second (and third) to the line from which the quotation is taken. These symbols are used throughout the study in referring to the sermons. Those sermons which have been analyzed for tropes and figures are marked with the numbers by which they will be designated in the tables and in the discussion.

CHAPTER I

THE BACKGROUND OF THE SUNDAY SERMONS

The rhetorical influences underlying Taylor's Sunday Sermons were the common heritage of the learned seventeenth century Anglican divine. They were the result of his training in Latin composition, his reading in the classics and the Fathers, and his interest in both the theoretical and the practical aspects of contemporary preaching. But there was one special influence, the inspiration of an audience that could appreciate the beauties of classical oratory, which gave Taylor the incentive for making his sermons literary masterpieces and the opportunity of becoming one of the great preachers of the age. Because of their importance in determining the quality of Taylor's prose, these influences are briefly reviewed in the following pages.

I. Taylor and the Rhetorical Tradition

A. FORMAL EDUCATION

1. *In the Grammar School*

Jeremy Taylor laid the foundation for his later prose style in the Perse Free Grammar School[1] at Cambridge. Because of the prevalent idea that parents could not begin the education of their children too soon,[2] it is possible that he

[1] Nicholas Carlisle, *A Concise Description of the Endowed Grammar Schools in England and Wales*, I, 98, states that Dr. Stephen Perse, in his will dated Sept. 27, 1615, left £5000 to establish a free grammar school within three years after his death. W. J. Brown, *Jeremy Taylor*, p. 5, suggests that Taylor's formal education began in the school at St. Edward's Church, taught by Thomas Lovering, who became the first headmaster of the Perse School. When no other reference is given, biographical information in this chapter is taken from Reginald Heber and Charles P. Eden, "Life of Jeremy Taylor," *The Whole Works of the Right Rev. Jeremy Taylor*, I, i-cccix; the *DNB;* and Edmund Gosse, *Jeremy Taylor.*

[2] Richard Sherry, *A Treatise of Schemes and Tropes* (1550), appends a treatise, attributed to Erasmus, in which the Renaissance

had been "grounded in grammar and mathematics" by his father[3] before 1619, when, at the age of six,[4] he began his school life. Although there are no records either of his progress or of the course of studies in the Perse Free Grammar School, he must have followed the regular training which was prescribed for elementary schools in the first half of the seventeenth century.[5] Since the curriculum was organized on the Renaissance belief that grammar is the basis of all the culture required to fit a man for life in a commonwealth,[6] his education began with Lilly's Grammar.[7] He had to master this book as a preparation for the intelligent "reading of the good authors who had withstood the test of the ages"[8] and who were to serve as models for his own composition. Chief among these authors was Cicero, whose epistolary and rhetorical style he learned to imitate

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theory that a child's education should begin at a tender age is developed. John Brinsley, *Ludus Literarius* (1612), p. 20: "They may helpe to gaine their children a yeere or two in learning at the beginning." Henry Peacham, *The Compleat Gentleman* (1622), pp. 33, 35-36, censures parents who do not begin the education of their children soon enough. (Except in n. 9, all other references to Peacham in this study are to the rhetoric by Henry Peacham, sr.)

[3] Stated in a letter to Batchcroft, Master of Caius College, quoted by Heber and Eden, *The Works*, I, xiii.

[4] According to Brinsley, *op. cit.*, pp. 9-11, and Charles Hoole, *A New Discovery of the Old Art of Teaching School*, p. 29, children in towns and cities usually started to school at the age of 4 or 5.

[5] William F. Mitchell, *English Pulpit Oratory*, p. 68, considers Professor Foster Watson our "greatest authority on the prescribed courses of the English Grammar School in past centuries in his dissertation on 'The Curriculum and Textbooks of English Schools in the First Half of the Seventeenth Century.'"

[6] Cf. Milton, "Of Education, to Master Samuel Hartlib," *The Works*, ed. by F. A. Patterson, IV, 280; and Ricardo Quintano, "Notes on English Educational Opinion," *SP*, XXVII (1930), 285-89.

[7] Foster Watson, *The Old Grammar Schools*, p. 74, cites the royal proclamation of Henry VIII, authorizing Lilly's Grammar, and its endorsement by the Royal Injunctions of 1559 and the Ecclesiastical Canons of 1571 and 1604. This book was still in use in 1640.

[8] *Ibid.*, p. 19.

by the method of double translation.[9] In the fifth form he also had access to the letters of Seneca and to the works of the sixteenth century Senecans, Lipsius and Muret.[10] In the upper forms he was introduced to Greek prose through the study of the orations of Isocrates and Demosthenes.[11]

In Taylor's day the chief means of securing the moral and practical aims of a grammar school education was the theme. It still followed the traditional patterns provided by the *Progymnasmata* of Aphthonius.[12] Regardless of which of the fourteen conventional forms[13] it was to take, every theme called for the same general procedure. The first step (*inventio*) was to find matter which is suited to the subject. This matter consisted of commonplaces, which the boys had collected in reading their authors or which they had found in the grammar books,[14] and of appropriate words and phrases, to be chosen either from the rhetorics or from lists which they themselves had compiled.[15] The second step (*dispositio*) was the organization of the material that had

[9] Brinsley, *op. cit.*, p. 153, has Philoponus, the successful schoolmaster, recommend "Tullies sentences" because his Latin is "the purest and best, by the generall applause of all the Learned." Cf. Hoole, *op. cit.*, pp. 182-85; Henry Peacham, *op. cit.*, p. 28.

[10] Hoole, *op. cit.*, pp. 25-26.

[11] *Ibid.*, p. 205.

[12] Mitchell, *op. cit.*, p. 56, and William G. Crane, *Wit and Rhetoric in the Renaissance*, p. 62. Hoole, *op. cit.*, p. 202. Brinsley, *op. cit.*, p. 184, recommends Aphthonius for good order, but finds the Latin of the translation harsh and inferior to that of Cicero's paradoxes. Richard Rainolde, *A Booke Called the Foundacion of Rhetorike* (London, 1563) is an English translation of the *Progymnasmata.*

[13] The fourteen exercises have been outlined by Crane, *op. cit.;* by William P. Sanford, *English Theories of Public Address, 1530-1828;* and by Karl R. Wallace, "Rhetorical Exercises in Tudor Education," *Quar. Jour. of Speech,* XXII (1936), 28-51.

[14] Brinsley, *op. cit.*, p. 182.

[15] Watson, *The Old Grammar Schools,* p. 16, states that according to Wolsey's curriculum the boys were to begin their phrase collections in the second form. Hoole, *op. cit.*, pp. 117, 203, mentions the keeping of phrases and elegant words by the boys in the upper grammar

been gathered according to the arrangement of the model, paying special attention to the rhythm and cadences. The third step (*elocutio*) was the ornamentation of the theme with those stylistic devices recommended and illustrated in the rhetoric books. After the theme had been neatly copied with the tropes and figures marked in the right margin and the parts of the composition in the left, there remained two more steps—memorizing (*memoria*) and delivery (*pronunciatio*).[16]

The training given by the double translation of the classics and the writing and delivery of themes was supplemented in the upper forms by disputations,[17] extemporaneous Latin addresses,[18] and daily sight translation from the Greek and Latin Testaments, as well as by the discipline that came through taking notes on and reproducing the Sunday sermon, which the boys took turns in memorizing and delivering as a school exercise.[19]

2. *At the University*

For Taylor, the course of instruction at the Perse Grammar School was a preparation for the further rhetorical training offered at Cambridge University. Accordingly, on

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school. Mitchel, *op. cit.*, p. 80, Hoole, *op. cit.*, p. 24, and Brinsley, *op. cit.*, p. 189, note that Farnaby's *Index Rhetoricus*, Clark's *Phraseologia*, and Erasmus' *De Copia Verborum* contain lists of phrases taken from orators and Renaissance writers.

[16] Brinsley, *op. cit.*, pp. 179-85.

[17] *Ibid.*, p. 208. The author states that weekly disputations in grammar prepared the pupils to take part in philosophical disputations when they went to the university.

[18] *Ibid.*, p. 185. Brinsley would allow only those pupils who have had long practice in other kinds of speaking to try the Latin declamation. Foster Watson, *English Grammar Schools*, p. 459, calls attention to the impetus given to the declamation by the annual public examinations introduced into the Merchant Taylors' School in 1606.

[19] Hoole, *op. cit.*, pp. 289-90.

August 18, 1626,[20] he was admitted to Gonville and Caius College, as a sizar on the Perse foundation.[21] As in the case of his earlier education, the absence of records forces the biographer to assume that Taylor studied the regular course prescribed by the statutes.[22] This consisted of rhetoric, logic, theology, Oriental languages, and science.

It is probable that Taylor received all his academic training at Gonville and Caius College,[23] in which he held a scholarship from Lady Day 1628 to Michaelmas 1633, when he obtained a fellowship. After receiving his B.A. in 1630/31 he proceeded to Anglican Orders, was ordained in 1633, and in the following year obtained both the Master's degree and an appointment to the lectureship in rhetoric.[24] Through this close and prolonged association with the college he probably came to share the spirit of religious independence displayed by the students in electing as their Master, Batchcroft,[25] a royalist who was not in favor of Laud's reforms,[26]

[20] *Works*, I, xiii, note. It appears either that Taylor was a year old when he was baptized or that he had to advance his age in order to secure admission to the University, for the entry record states that he was 15.

[21] Carlisle, *op. cit.*, I, 99, says that any student who had been in the Perse School for three years was eligible for one of the 6 scholarships or the 6 fellowships which Dr. Perse had established at Gonville and Caius College.

[22] T. S. Hughes, ed., *The Works of Jeremy Taylor*, I, v-ix, makes some general conjectures on Taylor's university education, but the present summary is taken principally from Bass Mullinger, *The University of Cambridge*, II and III.

[23] John Venn, *Caius College*, p. 95, says of Cosin and Taylor: "There seems no reason to doubt that nearly the entire foundation of their learning was laid in their own college."

[24] *Ibid.*, p. 38. Venn states that the lectureship in rhetoric had been established in 1538 by Geoffrey Knight, rector of Stiffgey, Norfolk, who had also endowed two preacherships under the patronage of Caius College at St. Mary's Church, Cambridge.

[25] *Ibid.*, p. 112. Venn considers Batchcroft typical of the "competent scholars" and "hard-working tutors" of the seventeenth century, who "stamped the impress of their own character on those under their charge."

[26] According to the account books it seems to have taken £55 to

and in introducing a Puritan disregard for Anglican ritual into their chapel service.[27] Since one of the evidences of Puritan influence was the disdain of everything Catholic, Taylor's esteem for the Fathers of the Church, on whom the Anglicans grounded their teachings, was bound to suffer in such an atmosphere.[28] Even the love for the classics and the oratorical bent which are manifest in his later writings could not have rendered him completely immune to Puritan views on rhetoric as applied to the sermon.

Whether Taylor distinguished himself in mathematics, to

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convince King Charles I, who questioned the election, that Batchcroft was suitable for the office.

[27] *Ibid.*, pp. 113-14, quotes the following report made to Laud in 1636, indicating the Puritanism of Gonville and Caius College. "Any man that is not in Holy Orders may execute and read or sing service. And he executes upon weekday with no surplice, which is the practice also in many other colledges. Upon Sundaies and Holydaies they among them that have no mind to put on their surplices, or which will be negligent (which are many) are as free to come into the outward Chappell in their common apparell, and there to sing and answere, to join with the rest within, and performe all service as any in the inward Chappell with surplices are. And if a Communion be, all come in with surplices or without, and sitt together. The Holy Sacrament, when it is administered, is brought down from the Table to every Fellow and Scholler remaining in his owne seate, where the priest strides and crowds over some of them with the sacred elements in his hands, not without irreverence and trouble. Mr. Cooke, when he was a fellow there, once tooke upon himself to consecrate, and instead of the words, This is my bodie, used aloud, This is my bread, and went on withall (the Master, they say, being present) without any controule or then or since. Some here, of which the master is one, bow not at the name of Jesus, and other reverence is little regarded. Their statutes require that there be an Organ in the Chappell, and that the schollers be skillful in singing. This they neglect, and that they have long since sold away. They make their Chappell a common meeting place for ordinarie dispatch of Leases and such like occasions."

[28] Mitchell, *op. cit.*, pp. 100, 103. Mullinger, *op. cit.*, II, 299, speaking of St. John's College at the end of the sixteenth century, states that Calvin and Beza were placed next to the Bible and that the Fathers—St. Ambrose, St. Jerome, and St. Augustine—were contemptuously scorned.

which Bacon had given new impetus at Cambridge by establishing there a chair of science at the beginning of the century,[29] in philosophy, which in its hostility to Aristotle favored Stoic and Platonic doctrines while remaining predominantly skeptic,[30] or in religious controversy[31] is not known; neither does it concern us here. What is of importance is that Taylor must have shown some aptitude for rhetoric during his student days, since he was appointed to a lectureship in that subject. He certainly came in contact with the best classical principles, for Cicero and Quintilian were the texts then in use at Cambridge.[32] Through his grounding in rhetoric, which with logic formed the backbone of the curriculum,[33] he had an opportunity to make a name for himself in the declamation and the Latin address and to lay the foundation for later eloquence in the pulpit. Although a chair of divinity had been established at Cambridge in the time of Henry VIII,[34] and the office of university preacher was considered a great honor,[35] there is no evidence that the clerical student in the first half of the seventeenth century made a special study of homiletics; the course in rhetoric and its application to other activities probably constituted Taylor's only training in sacred oratory.

B. PROTÉGÉ OF LAUD

That Taylor made good use of the rhetorical training offered by his college may be conjectured from the fact that

[29] *Ibid.*, pp. 65-66.

[30] *Ibid.* Marjorie Nicolson, "The Early Stages of Cartesianism in England," *SP*, XXVI (1929), 371-74, shows that later in the century Cartesianism found a welcome at the University.

[31] Mullinger, *op. cit.*, II, 414. *Ibid.*, III, 91-92, states that in 1628 Archbishop Laud had attempted to divert scholars and divines from religious controversy by trying to interest them in collating Hebrew texts with Samaritan and Syriac manuscripts.

[32] *Ibid.*, II, 414.

[33] *Ibid.*

[34] Caroline F. Richardson, *English Preachers and Preaching*, p. 3.

[35] Mullinger, *op. cit.*, II, 429.

when he was asked to preach at St. Paul's in London[36] he was acclaimed a worthy successor of John Donne, who had occupied the same pulpit three years before. His sermons brought him to the attention of Archbishop Laud, who was seeking young clergymen with oratorical ability through whom to effect a reform in the English Church. The Archbishop immediately took steps to remove the promising young divine from the anti-Laudian atmosphere of Gonville and Caius College: he made Taylor his own chaplain and, by using his authority as chancellor and as visitor of the University, secured for his protégé a fellowship in All Souls College, Oxford,[37] where the future leaders were being trained. That Taylor might suffer no loss from the delay in being received into All Souls College and the irregular residence necessitated by the chaplaincy, the Archbishop himself directed his reading in the Fathers and the Schoolmen.[38] Under Laud's tutelage Taylor developed that appreciation for the classical ideals of Christian oratory[39] by which the Anglicans strove to counteract the narrow Calvinistic theory of homiletics fostered by the Puritans, imbibed the Archbishop's views on "episcopacy, the divine right of kings, and the reality of the sacraments,"[40] and adapted his rhetorical talent to the casuistical preaching for which he soon became famed at Oxford. At this period he probably formed

[36] George Rust, "Funeral Sermon," *The Works* of Jeremy Taylor, I, ccxxii. The sermons were delivered for his friend, Thomas Risden, lecturer in divinity.

[37] A letter from the Archbishop to the Warden and Fellows of All Souls College, dated Oct. 23, 1635, contains a polite demand that Taylor, who had been admitted to the University but three days before, be elected to the fellowship that was being vacated by a Mr. Osborn. Because the Warden refused to violate the statutes, which required a candidate to be of three years standing at Oxford, Taylor did not receive a perpetual fellowship until Laud, exercising his privilege as visitor, appointed him on Nov. 27.

[38] Brown, *Jeremy Taylor*, p. 15.

[39] The ideals expressed by St. Augustine in the *De Doctrina Christiana* and pervading the great sermons of the patristic age.

[40] Brown, *op. cit.*, p. 15.

the habit of relying on the Fathers for moral precepts and ornamental devices, which Mitchell has remarked in his sermons.[41]

When, through Laud's influence, Taylor, in March, 1637/38, secured the living of Uppingham, his zeal to remedy the neglect of the former non-resident rector[42] did not lead him to sever connections with Oxford. In November he preached there, from the pulpit of St. Mary's, the sermon for the anniversary of the Gunpowder Treason, later published with a dedication to the Archbishop.[43] However irregular his residence, he continued to hold the fellowship in All Souls College until his marriage to Phoebe Langsdale on May 27, 1639.[44]

C. THE CHAPLAIN-IN-ORDINARY TO THE KING

After the impeachment of Laud, on December 18, 1640, Taylor continued in the charge which the Archbishop had

[41] *English Pulpit Oratory*, pp. 244-45.

[42] Taylor found his congregation poorly instructed and the church without an organ and other necessary furnishings. Brown, *op. cit.*, p. 220, gives an excerpt from the *Uppingham Parish Register*, which states that on May 10, 1639, the Bishop of Peterburgh dedicated the following articles for Taylor's parish: "1 chalice with a cover silver and gilt; 2 Patins silver and gilt; 2 Pewter flaggons; 1 Diaper napkin for a corporall; 1 Bible; 1 Booke of common prayer; 1 Alter cloth of greene silke Damaske; 2 Alter cloths of Diaper; 1 long cussion of crimson velvit lin'd wth crimson searge, wth 4 greate tassels of crimson silke; 1 Short cussion of the same; 1 Tippit of taffety sarcenit; 1 Surplice; 2 Blacke hoods of searge lin'd wth taffety sarcenit."

[43] Since this is the only sermon of this period that has been preserved, we do not know to what extent its formal scholastic division and affected style are typical of Taylor's early preaching. Gosse, *op. cit.*, p. 19, does not accept Anthony à Wood's statement that the vice-chancellor, who had assigned the sermon, had dictated the anti-papal sentiments expressed in it in order to alienate Father Franciscus à Sancta Clara, chaplain of Queen Henrietta Maria, and the other Catholics, who were ready to receive Taylor into their communion.

[44] Mrs. Taylor was probably a widow of Uppingham. C. J. Stranks, "Jeremy Taylor," *Church Quarterly Review*, CXXXI (1940-41), 40, accepts 1651 as the date of her death.

secured for him until he found another patron, Charles I. In the summer of 1642[45] he left his country parish to accept the position of chaplain-in-ordinary to the king. In August he was with the royal forces at Nottingham. It is not known whether he accompanied the army to Shrewsbury and Edgehill, but he was with Charles at Oxford. Here he often preached before the court, and shortly after the triumphal entry into the city, in October, he published *Of the Sacred Order and Offices of Episcopacy,* a defense of bishops[46] that had been undertaken at the king's command. This work, which in vigor of style and "variety of learning" gives promise of his later masterpieces,[47] won for him, on November 1, 1642, the degree of Doctor of Divinity and, in the following year, the living of Overstone.

Until the parliamentary victories of 1644 Taylor followed the royal household, cultivating those friendships with the influential which were necessary for the seventeenth century writer and clergyman.[48] Among the friends of this period are Sir Christopher Hatton, to whom Taylor dedicated *Of the Sacred Order and Offices of Episcopacy;*[49] the Earl of Northampton, who dissuaded him from wasting his rhetorical talent on Oxford casuistry and to whose widow Taylor dedicated the second part of *The Great Exemplar;*[50] and probably the Earl of Carbery, who was later to give him an asylum at Golden Grove.

[45] The burial of his son, William, on May 28, 1642, is one of Taylor's last entries in the parish register.

[46] A reply to the parliamentary ordinance of 1642, which abolished bishops, deans, and chapters.

[47] Heber and Eden, editors, *Works,* I, clix.

[48] The clergy, like the writers, were so poorly paid that they were largely dependent on the charity of patrons. Cf. Florence S. Teager, "Patronage of John Hall and John Donne," *PQ,* XV (1936), 408-13.

[49] See *The Works,* II, 1; V, 1, 9, 341, for this and other dedications to Hatton.

[50] Published in 1649. The Earl of Northampton had been killed at Hopton Heath.

D. THE GOLDEN GROVE PERIOD

Why Taylor left the king's service is not known.[51] In his own words, when the storm had finally "dashed the vessel of the church all in pieces," he "was cast upon the coast of Wales."[52] He must still have been with the royal army, for on February 4, 1645, he was taken prisoner at Cardigan Castle. After being released on the following April 23, when the garrison of Newcastle Emlyn, one of the residences of Richard Vaughan, Earl of Carbery, defeated the parliamentarians, he seems to have accepted the position of private chaplain in the Earl's household at Golden Grove.

At Golden Grove Taylor found both the leisure and the cultured audience needed to develop his oratorical powers and to produce the poetical prose on which his literary fame rests. Although he joined Dr. Nicholson and Thomas Wyat, the grammarian, in conducting a school at Newton Hall, he seems to have made writing his chief occupation. He prepared earlier works for the press and wrote new ones. Having brought out two minor works, one anonymously,[53] the other in collaboration with his fellow teacher, Thomas Wyat,[54] he published, in 1647, *The Liberty of Prophesying,*

[51] Gosse, *op. cit.*, pp. 63-65, although questioning the possibility that Taylor was with Charles I at the end, accepts the traditional belief that he served the king even after the latter's imprisonment. But Stranks, *op. cit.*, p. 38, states that early in 1647, probably in February, Charles I was refused permission to have Taylor and his other chaplains visit him at Holmby House, where he was imprisoned.

[52] Dedication to Sir Christopher Hatton, "Liberty of Prophesying," *Works*, V, 341.

[53] *A Discourse Concerning Prayer Ex tempore, or, By Pretence of the Spirit: In Justification of Authorized and Set-formes of Lyturgie* (1646), a direct reply to the parliamentary ordinance of 1646, which replaced the *Book of Common Prayer* with a *Directory* and stipulated that a presbyterian government be established in each congregation, is a condemnation of seventeenth century religious enthusiasm.

[54] *A New and Easie Institution of Grammar* (1647). Taylor wrote a dedication to the son of Sir Christopher Hatton. See Harold C. Binkley, "Essays and Letter-writing," *PMLA*, XLI (1926), 342-61, for the importance of these seventeenth century dedications in the evolution of style.

the first fruit of the calm and security provided by the Vaughans. Deprived of the authorities on which he had relied at Oxford, he now drew on the classical learning with which his mind was stored and expressed this well-assimilated knowledge in a prose that in its clarity and smoothness was second only to that of Fuller. The harmony achieved in this first masterpiece marks the next publications which he brought out in 1649: an enlarged, acknowledged edition of the first anonymous work[55] and *The Great Exemplar,* probably a reworking of his early sermons into twenty discourses on the life of Christ.[56]

In 1650 began the publication of the sermons and devotional treatises composed for his patrons at Golden Grove. *A Funerall Sermon Preached at the Obsequies of the ... Countess of Carbery* and *The Rule and Exercises of Holy Living* came out in 1650; the *Sermons ... for the Summer Half-year*[57] and *The Rule and Exercises of Holy Dying,* in 1651; and the *XXV Sermons ... for the Winter Half-year,* in 1653. Although other works were issued during this time,[58] these compositions are the only ones written expressly for the select audience that came under the spiritual jurisdiction of Taylor in his office of chaplain to the Earl

[55] The title was changed to *An Apology for Authorised and Set Forms of Liturgie,* and the book dedicated to "His most Sacred Majesty."

[56] Gosse, *op. cit.,* p. 59. The titles and dates of Taylor's works are all taken from the bibliography by Robert Gathorne-Hardy, appended to *The Golden Grove, Selected Passages from the Sermons and Writings of Jeremy Taylor,* ed. by Logan Pearsall Smith (1930).

[57] The complete title of this work was *XXVIII Sermons Preached at Golden Grove; Being for the Summer Half-year.* Not until the third edition, in 1668, was the funeral sermon for the countess omitted and the title changed to *XXVII Sermons.*

[58] *The Clerus Domini* (entitled *A Discourse of the Divine Institution, Necessity, Sacredness and Separation of the Office Ministeriall*), published with the *XXVIII sermons* in 1651, had been written for the king at Oxford in 1643. *A Short Catechism* and *A Discourse of Baptisme* came out in 1652; *Two Discourses:* 1. *Of Baptisme ...* 2. *Of Prayer Ex tempore,* in 1653.

and Countess of Carbery. In their rich rhythms, in their abundance of literary and historical allusion, and in their wealth of tropical and figurative ornament they keep alive the tradition, then still cherished by the Vaughans, of making the ancestral seat at Golden Grove the cultural center for West Wales.[59] If the ornate style of these sermons and of the treatise on *Holy Dying* reflects, as Gosse thinks, the beauty of the surroundings and the tranquillity of Taylor's life there,[60] it also indicates, according to the rules of classical decorum with which both Taylor and his patron were familiar,[61] that they were addressed to persons whose learning and refinement demanded an embellished prose.

From his prefaces we learn that Taylor claimed the first Countess of Carbery, who died in 1650, as the inspiring genius of his most artistic works. For her he had preached the sermons in which his genius flowered; for her he had written the *Holy Living,* the more imaginatively and harmoniously beautiful *Holy Dying,* and the most touching of his great funeral sermons. Through the immunity provided by her "charity and nobleness" he had the leisure, and through the opportunity afforded by her request for a manual of devotions he had the incentive to imitate the beauties of classical style and produce the flexible, lucid, and beautiful English prose which distinguishes the Sunday Sermons.[62]

[59] Elizabeth Mackenzie, "Golden Grove," *TLS,* Nov. 20, 1937, p. 891, states that when those aspirations were at their height, William Vaughan, uncle of Taylor's patron, had published *The Golden Grove, Moralised into three bookes: A Work very necessary for all such, as would know how to governe themselves, their houses, or their countrey* (ed. 2, 1608).

[60] *Op. cit.,* pp. 106, 221.

[61] "Richard Earl of Carbery's Advice to His Son," ed. by Virgil B. Heltzel, *Huntington Lib. Bulletin,* XI (1937), 80-81: "Be a strict observer of Decorum. Speake not scholastically to a Lady nor courtly to a playne man."

[62] Mitchell, *op. cit.,* pp. 66-67.

E. THE LAST YEARS

Although Taylor continued to make his headquarters in Wales until 1657, and in 1655 published a book of devotions entitled *The Golden Grove,*[63] he wrote no more poetic prose.[64] The friendship of John Evelyn, the diarist, helped him through the troubled period that succeeded his happy days as chaplain of the Vaughans.[65] It was Evelyn who finally made it possible for him to leave Wales and minister to the London royalists until Lord Conway invited him to Ireland, ostensibly to be associate lecturer at Lisburn,[66] six miles from the Conway home, but in reality to care for the spiritual needs of the Conways and their Episcopalian neighbors.[67] It was Evelyn's pension that enabled him to be in London when Charles II returned and to make the pro-

[63] Taylor's attempt to win the favor of Cromwell by the preface of this volume resulted in his imprisonment in Chepstow Castle. E. S. De Beer, "Jeremy Taylor in 1655," *NQ*, CLX (1936), 24-25, proves, by redating two letters quoted by Heber and Eden (*Works*, I, 273-74; 276-77), that previous biographers have been wrong in supposing that Taylor was twice imprisoned about this time; there was but one imprisonment, which began not earlier than July and ended in September, 1655.

[64] A few poetic passages occur in the funeral sermons. Other works of this period are *The Real Presence and Spirituality of Christ in the Blessed Sacrament,* (1654), *Unum Necessarium* (1655), *A Further Explication of the Doctrine of Original Sin* (1656), *Deus Justificatus* (1656), *A Discourse of ... Friendship* (1657), *A Collection of Polemical and Moral Discourses* (1657).

[65] This appointment probably ended in 1653. E. S. De Beer, *op. cit.*, calls attention to the fact that after the proclamation of Nov. 24, 1655, it was no longer lawful for the Earl of Carbery to have a private chaplain.

[66] The position at Lisburn required but one lecture a week and was of dubious tenure because of the hostility of the Presbyterians, who finally dismissed Taylor in 1658. However, it gave him an opportunity to finish the *Ductor Dubitantium,* published in 1660.

[67] Marjorie Nicolson, "New Material on Jeremy Taylor," *PQ*, VIII (1929), 325, quotes a letter from Conway to his brother-in-law, in which he states that, in making the arrangements, he had acted out of charity to Taylor and to all those in the district who "are truly disposed to virtue."

fessions of loyalty[68] which, when the Anglican ministers were reinstated, won for him first the appointment to the Bishopric of Down and Connor and later the vice-chancellorship of the University of Dublin.

Both positions were far from sinecures. The clergy in the diocese were ill-disposed to English bishops, and affairs at the University were in disorder. Yet Taylor was soon recognized as the greatest orator in Ireland and invited to preach on important occasions. There were learned audiences to address—the ecclesiastics present at his consecration, the members of the Irish parliament, the faculty and students of the University of Dublin—but none of these inspired him to rise to the literary level of his Golden Grove sermons. Only once, in preaching at the funeral of the Archbishop of Armagh, in 1663, did the occasion and the auditory evoke the old eloquence.[69] Disappointed in his hope of obtaining an English bishopric, Taylor spent his last years completing the *Dissuasive from Popery,* which was published in the year of his death.[70]

[68] Taylor signed the loyalist declaration of moderate views and confidence in Monk's government, added a welcome to "the most Sacred Majesty of Charles II" to his most carefully written book, the *Ductor Dubitantium,* that was just going through the press, and, in the summer, when Mary, princess dowager of Orange, came to England, dedicated *The Worthy Communicant* to her.

[69] The sermons of this period are: *A Sermon Preached at the Consecration of two Archbishops and ten Bishops in the Cathedral Church of S. Patrick in Dublin, January 27. 1660* (1661), *A Sermon Preached at the Opening of the Parliament of Ireland, May 8. 1661* (1661), *Via Intelligentiae. A Sermon Preached to the University of Dublin* (1662), *A Sermon Preached in Christ-Church, Dublin; at the Funerall of The ... Late Archbishop of Armagh, and Primate of all Ireland* (1663), *Three Sermons Preached at Christ Church* (1663), *A Supplement to the ... Course of Sermons for the Whole Year* (1663), another *Supplement,* to which three new sermons were added (1667).

[70] Marjorie Nicolson, *PQ,* VIII (1929), 332-33, quotes a letter to Lord Conway which gives August 23, 1667, as the exact date of Taylor's death.

The first part of the *Dissuasive from Popery* had been published in

II. The Seventeenth Century Sermon

The last aspect of the rhetorical tradition that has significance for Taylor's prose is that which is represented by the sermon in the seventeenth century. At that time the sermon was looked upon as the English counterpart of the classical oration. Although it had never completely broken with the traditions of classical oratory, from the fifth century to the fifteenth the sermon had undergone a gradual metamorphosis. As it had been preached by the converted rhetoricians of the time of St. Augustine it possessed a literary excellence which it lost during the so-called Dark and Middle Ages.[71] Until the thirteenth century, however, it continued to be an artistic and, to a great extent, an original composition. Then, with the minute division and subdivision of the scholastics, it sank to a mechanical level,[72] from which it was rescued only after the fifteenth century humanists had recovered classical theory. Finally, through the synthesis of homiletics and classical rhetoric achieved during the Renaissance,[73] the sermon became the pulpit oration of the seventeenth century.

The Renaissance attempt to revivify preaching through the infusion of classical leaven succeeded in spreading a knowledge of the principles which, according to Aristotle, Cicero, and Quintilian, are found in the best ancient orators. This conscious attempt to link the sermon with the prose masterpieces of the past not only raised the standards of preaching but led to a revival of the whole oratorical tradition. Hence both the sermons and the homiletic manuals of the time bear traces of many of the vicissitudes through

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1664. *A Collection of Offices or Forms of Prayer* had come out in 1658; *Rules and Advice to the Clergy* in 1661; and *A Discourse of Confirmation* in 1664. His poems and a few sermons were published posthumously.

[71] Mitchell, *op. cit.*, p. 59; Edwin C. Dargan, *History of Preaching*, I, 106.

[72] Thomas M. Charland, ed., *Medieval Artes Praedicandi*, p. 235.

[73] Harry Caplan, "Classical Rhetoric and the Medieval Theory of Preaching," *CP*, XXVIII (1933), 85.

which the art of rhetoric had passed since the days of its Athenian greatness.

While the homiletic manuals of the sixteenth and seventeeth centuries reflect classical principles by a new stress on the analysis of the audience[74] and on the preacher's need for a broad cultural background[75] as well as for moral integrity,[76] they mirror also the changes by which the classical oration became the Christian sermon and, in succeeding ages, adapted itself to new and varying circumstances. In their interpretation of rhetorical ideals as applied to the sermon, the manuals show the leading tendencies of the two schools of English religious thought—the Puritan preference for methodical preaching and the Anglican taste for a more finished pulpit style.[77]

[74] Marsee F. Evans, *A Study in the Development of the Theory of Homiletics in England from 1592 to 1692* (Unpublished Doctoral Dissertation, University of Iowa, 1932), I, 233-34, notes the analysis of the audience in the manuals of Perkins, Bernard, Wilkins, Glanville, and Bowles.

[75] Mitchell, *op. cit.*, pp. 92, 129, 261, states that even the seventeenth century Puritans, for the most part, believed that a preacher should have a university education.

[76] Charland, *op. cit.*, pp. 238, 329 ff., editing the manuals of Robert of Basevorn and Thomas Waleys, shows that the need for moral integrity had never been forgotten.

[77] Mitchell, *op. cit.*, pp. 112, 135, 140, 196, lists among the manuals that illustrate the Puritan attitude and that Taylor must have been familiar with: *The Art of Prophecying* by William Perkins (1592), *The Faithfvll Shepherd* by Richard Bernard (1607), and the *Ecclesiastes* by John Wilkins (1646). *Ibid.*, p. 99, states that of these Perkins' *Art of Prophecying*, to the methods of which the Puritan homilies adhered more or less rigidly throughout the century, exerted the greatest influence on later sermons and preaching theory.

In general the Anglicans were satisfied with the older theory. Taylor, for instance, knew the *De Doctrina Christiana* of St. Augustine (See *Works*, VI, 400, 405) and Bromyard, whose preaching manual had been reprinted in 1642 (*Works*, I, 96: "I remember a pretty apologue that Bromyard tells."). According to Mitchell, *op. cit.*, pp. 94-99, the favorite manual of the Anglicans was the *Rhetorica Ecclesiastica*, compiled at the end of the sixteenth century by the German scholar, Barthalomäus Keckermann.

Not only as the form that embodied the theory of the homiletic manuals but by virtue of its position at the apex of school rhetoric, which set the standards of literary taste, the sermon of Taylor's century serves as an index to the history of oratorical prose in England. It shows that the rhythmic periods of Isocrates[78] and the degraded oratory that came to Rome from Asia, the jejune rhetoric that the Stoics mistook for Atticism, the compromise effected by Cicero, and the revolt against him championed by Seneca, the medieval cultivation of ornament for its own sake, the Renaissance revival of orotund Latin,[79] and the reaction that followed[80] are all woven into the texture of English prose. In this record of the vicissitudes of oratory, the sermon also reflects the ancient quarrel between the philosopher and the sophist,[81] which resolved itself, first, into the scholastic distrust of medieval rhetoric and, finally, into the "attack on pulpit eloquence" that became effective after the Restoration.[82]

Regardless of religious affiliations and flux of style, the sermon of Taylor's day, as the chief means of winning converts in an age of intense religious zeal, welcomed the recovery of the classical concept of rhetoric as the art of persuasion[83] and pressed into service every resource of the an-

[78] Thomas K. Whipple, "Isocrates and Euphuism," *MLR*, XI (1916), 15-27, 129-35.

[79] A. C. Clark, "Ciceronianism in English Literature," *English Literature and the Classics*, ed., by C. S. Gordon.

[80] See Morris Croll, "Attic Prose in the Seventeenth Century," *SP*, XVIII (1921), 79-128; "Attic Prose, Lipsius, Montaigne, Bacon," *Schelling Anniversary Papers* (1923), pp. 117-51; "Muret and the History of 'Attic' Prose," *PMLA*, XXXIX (1924), 254-309; Geo. Williamson, "Senecan Style in the Seventeenth Century," *PQ*, XV (1936), 321-51.

[81] John F. D'Alton, *Roman Literary Theory and Criticism*, pp. 35-36.

[82] Richard F. Jones, "The Attack on Pulpit Eloquence in the Restoration," *JEGP*, XXX (1931), 188-217; Geo. Williamson, "The Restoration Revolt against Enthusiasm," *SP*, XXX (1933), 571-603.

[83] Sanford, "English Rhetoric Reverts to Classicism," *Quar. Jour.*

cient orator. It exercised the five rhetorical skills in the collection and arrangement of the materials, in the adornment of the composition with tropes and figures, in the memorization,[84] and in the delivery. Its three divisions—exordium, body, and peroration—were a modified form of the exordium, statement of facts, confirmation, and peroration of Greek and Roman days. To accomplish its three functions of teaching, pleasing, and persuading, it took over the classical purpose of each part of the oration: in the exordium it won the good will of the auditors and gave them a clear statement of the plan; in the body it secured conviction by proof and refutation; in the peroration it clinched the arguments with a summary and an appeal to the emotions.[85]

If the sermons of Taylor and his contemporaries broke away from this formal pattern, it was only to the extent to which the preacher mastered his art. In so far as he accomplished St. Augustine's desideratum of interweaving the exegetical, the paraphrastic, and the applicatory treatments of his subjects in such a way that he was teaching, pleasing, and arousing the feelings of the auditors in each part of the discourse,[86] the sermons lost their mechanical aspect. This required not only the collection of suitable materials and their appropriate arrangement according to the instructions laid down in the preaching manuals but a wise choice and a judicious use of the tropes and figures defined and exemplified in the rhetorics. Only when the preacher had so thoroughly assimilated the principles of

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of Speech, XV (1929), 516; and his *English Theories of Public Address,* p. 190.

[84] Mitchell, *op. cit.,* pp. 15, 26, states that not all sermons were written out and memorized: some were preached from outlines, or more or less extemporaneously; others were read.

[85] Summarized from Keckermann, *Rhetorica Ecclesiastica,* pp. 150-51.

[86] *De Doctrina Christiana,* IV, trans. by J. F. Shaw, *The Nicene and Post-Nicene Fathers of the Christian Church,* ed. by Philip Schaff, II, 587, 595.

style that his ornament was subservient to and in complete harmony with his theme did his sermons attain literary merit.

Although the fact that Taylor achieved the desired blending of matter and form in the published sermons of his Golden Grove period has long been recognized, it has hitherto only been implied that his command of rhetorical ornament was in some way responsible for this achievement. From the number of rhetorical terms scattered through his works, it appears that he was keenly aware of the importance attached to ornament in his own and the preceding century by the religious controversialists, whose intensive study of the Bible offered a justification for many compilations of tropes and figures.[87] The manner in which he used these terms to explain Biblical texts and Anglican doctrines,[88] not only evidences his own familiarity with tropes and figures and his assumption of a like knowledge on the

[87] Sherry, *A Treatise of Tropes and Figures* (1550), asserted that his work was valuable for "readinge of holye scriptures"; Peacham illustrated his *Garden of Eloquence* (title page of 1593 ed.) chiefly out of the Bible; Smith, who used many of the same illustrations, recommended his *Mysterie of Rhetorique Unvail'd* (1657) as an aid in unfolding the "heavenly Mysteries" of Holy Writ; Clarke published a treatise on sacred oratory (*Oratoria Sacra*, 1630); Prideaux compiled an art of rhetoric "as it is layed down in Scripture" (*Sacred Eloquence* written before 1650, published 1659); Sir Robert Boyle wrote on "the Style of the Holy Scriptures" (1652); and Hall added rules for Biblical interpretation and "a Synopsis of the most materiall Tropes and Figures" to his *Vindiciae Literarum* (1655). Two earlier compilations of rules and synopses by Hall are *Centuria Sacra* (1654) and *Rhetorica Sacra* (1654).

[88] Taylor explains, for instance (*Works*, VIII, 12), that sacraments are "allegorical admonitions of christian mortification," and that (*Ibid.*, 30) they give grace "by a metonymy and a sacramental manner of speaking," which "is also a synecdoche of the whole"; he states (*Works*, IX, 423) that "a metaphorical or mystical expression may be the veil of a mysterious truth, but cannot pass into a sign and signification of it," and (*Works*, VII, 638) that there is a "catachresis ... in ... [the phrase] 'naturally engendered of the offspring of Adam.'"

part of his auditors or readers but also leads to the inference that in his own prose he must have employed similar devices.

It is the purpose of the following chapters to discover the nature of these devices and their quantitative importance in six sermons of the Golden Grove period.

CHAPTER II
TROPES

Tropes are rhetorical ornaments which are based on the substitution of one word for another.[1] Although it is sometimes necessary to borrow a word in order to speak of an object or a concept which has no name of its own,[2] the chief purpose of tropes is to increase the impressiveness of a statement by calling the imagination into play and forcing the mind to consider the sense in which the transferred term is used.[3] This sense is largely determined by the relation which exists between the borrowed term and the thing signified and serves as the criterion for distinguishing the different kinds of tropes. Not only the four relations of similar effect, of interdependence, of extended signification, and of contrariety[4] but also their modified forms were recognized by the more precise seventeenth century rhetoricians, who distinguished species of tropes from real and pseudo varieties. Hence in this chapter, as in the more detailed rhetorics of Taylor's day, the tropes in six Sunday sermons[5] are treated under three heads: (1) the basic species, as primary tropes; (2) the chief variants of these, as secondary tropes; and (3) the less obviously allied forms, as other tropes.[6]

[1] Quintilian, *Institutio Oratoria,* trans. by H. E. Butler (*Loeb Classical Library),* IX, i, 4; John Smith, *The Mysterie of Rhetorique Unvail'd,* p. 2.

[2] Quintilian, VIII, vi, 5.

[3] Demetrius, *On Style,* trans. by W. Rhys Roberts, III, 99-102, discusses the suggestion of mystery in *allegorical* language. Taylor makes a similar admission, for example, in *Works,* II, 671: "a figurative speech, a trope which they could not understand"; and in *Works,* X, 5: "liberty from sin, christian liberty in this sense, is nothing but a tropical expression . . . and therefore is not that real privilege."

[4] Joseph T. Shipley, *Dictionary of World Literature, s.v.*

[5] See Table of Sermons, *supra,* p. xiii.

[6] J. Smith, *op. cit.,* pp. 2-4; Gerard J. Vossius, *Rhetorice Contracta,* Bk. IV, chaps. iii-ix; and Thomas Farnaby, *Index Rhetoricus,* pp.

I. Primary Tropes

Primary tropes are those in which one word is directly substituted for another. They are of four species: first, those in which the word used is identified with the thing designated because it produces an analogous effect, or *metaphor;* second, those in which the two terms are interdependent through a causal or an associative relation, or *metonymy;* third, those in which the terms bear to each other a real relation of unity, such as the genus bears to the species and the whole to the part, or *synecdoche;* and fourth, those in which there is a contradiction between the expressed and the implied term, or *irony.*

A. *Metaphor*

Metaphor (*translatio*) is that species of trope in which the borrowed word is identified with the word it replaces, not because of any similarity between the things which these two terms designate but because the mind perceives an analogy between the known effect of the one and the effect produced by the other. For example, when God's mercy is called *dew,* the likeness consists in the resemblance between the vivifying effect[7] which the former has on souls, the latter on plants. The image created by the familiar word *dew* conveys the idea of spiritual refreshment more concisely and vividly, although less specifically, than the same idea would be expressed by the literal term. This is

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29-31, have the threefold division of tropes into (1) species, (2) affections, and (3) others which are not so properly called tropes. Charles Butler, *Rhetorica Liber Duo,* n.p., divides tropes into genera and simple and complex affections.

[7] Henry Peacham, *The Garden of Eloquence* (1593), p. 11. Gerald P. Phelan, *St. Thomas on Analogy,* p. 82, explains this relation of effects by reference to the expression "eagle of Meaux" used to designate Bossuet. He says: "There is nothing about the nature of the orator or his being which we can find out from the eagle, but we learn something about the effect which he causes; i.e. the sweeping character of his oratory . . . From the effect of one we can know the effect of the other."

the essence of *metaphor,* which, according to one definition known in the seventeenth century, is "the friendly borrowing of a word to express a thing with more light and better note, though not so directly and properly as the natural name of the things meant would signifie."[8] This borrowing is not restricted to substantives; the borrowed term may with equal effect be a verb or a modifier which calls up a familiar image. The following examples taken from the Sunday sermons illustrate these three types and suggest the variety of Taylor's *metaphorical* borrowings.[9]

1. Substantive

   Self-love is the *serpent's milk* that feeds . . . flattery.[10]
   W:xxiv, 309,22.

2. Verb

   Let us not . . . *thunder* from our tribunals where no voice of God hath declared the sentence.
   S:xi, 460, 37-39.

3. Modifier

   Peevish, despairing, uncomplying melancholy.[11]
   W:xxiii, 292, 9.

[8] J. Smith, *op. cit.,* p. 9, and John Hoskins, *Directions for Speech and Style,* ed. by H. H. Hudson, p. 8. Taylor frequently refers to the cryptic quality of *metaphor.* E.g., *Works,* IX, 45, "The face is a vizor and a metaphor, and the heart of it is the commandment"; IX, 421, "The metaphor is a shadow"; IX, 422, "expressed by way of rapture and clouds of metaphor."

[9] For more examples see Appendix A, pp. 231-34.

[10] For the sake of uniformity each quotation is begun with a capital and ended with a period, and wherever it seems necessary for the convenience of the reader, the trope is italicized. The method of referring to the sermons is explained above, p. xiii.

[11] Our figure of personification was not acknowledged by the ancient or the seventeenth century rhetoricians. To them the attribution of life to the inanimate, except when by taking the form of an imaginary speech it became a *prosopopoeia* (cf. *infra,* pp. 166f.), constituted a *metaphor* of the highest order. Aristotle, *Rhetoric,* III, xi, 1-5, trans. by J. H. Freese (*Loeb Classical Library*), explains that a *metaphor* must set things "before the eyes by words that signify actuality," and that Homer owes his popularity to the fact that in his *metaphors* he often "speaks of inanimate things as if they were animate."

Frequencies per page[12]

Summer			Winter[13]			
1	2	3	4	5	6	Average
6.498	5.571	5.132	4.162	5.360	5.104	5.305

Table 1

Demetrius, *op. cit.*, II, 81: "In Aristotle's judgment the so-called 'active' metaphor is the best, wherein inanimate things are introduced in a state of activity as though they were animate." Quintilian, VIII, vi, 9-13, gives this substitution of the animate for the inanimate as one of the four classes of *metaphors.* He states, "above all, effects of extraordinary sublimity are produced when . . . inanimate objects are given life and action." Vossius, *op. cit.*, p. 212, states that the *metaphors* that give life are most commendable, and Peacham, *op. cit.*, p. 9, gives as one type of *metaphor* the translation "from the liuing to things without life." Among the examples he quotes are "auarice is insatiable, . . . enuie stingeth where she is fostered, . . . malice thirsteth after blood."

The *metaphorical* modifiers in the last example are *epithets;* cf. *infra,* pp. 157-59.

[12] In order to obviate misconceptions arising from the differences in sermon length, the exact numbers, given in the appendices, have been converted to frequencies per page in all the tables. Page is used throughout the study to refer to 40 lines of approximately 16 words each, or about 560 words. By this somewhat arbitrary unit of measure the first sermon (S:i-ii) has 26.3 pp.; the second (S:v-vi), 28 pp.; the third (S:ix-xi), 41.5 pp.; the fourth (W:i-iii), 43 pp.; the fifth (W:xvii-xviii), 25 pp.; and the sixth (W:xxii-xxv), 48 pp. See Table of Sermons, *supra,* p. xiii.

[13] Taylor issued the sermons which he had preached at Golden Grove in 1650, before the death of Lady Carbery, in two volumes. The first, which came out in 1651, comprised the sermons preached during the Pentecost season, that is, on Whitsunday, which comes fifty days after Easter, and the Sundays which follow until Advent begins the new liturgical cycle. The second, which was not published until 1653, when it appears that Taylor's halcyon days as private chaplain in the Carbery household had passed, begins with the sermon for the first Sunday of Advent and continues to fill out the Sundays that remain until the first series began. In order to have as fair a sampling as possible, three of the sermons analyzed are chosen from the summer and three from the winter series. According to Taylor's method of continuing a subject for two or more successive Sundays,

As will be seen in Table 1,[14] *metaphor* is moderately common and fairly constant in the six sermons. Since these six homilies were chosen partly because they represent the variety of themes which Taylor treated in these two series of sermons, it is possible that there is some relation between the subject and the frequency of *metaphors.* We may infer, for instance, that the percentage of *metaphor* in the first sermon is higher than that in any of the others because its subject, grace,[15] is more abstruse, and therefore more dependent on analogies for its expression,[16] than are the themes of the other five sermons—repentance, worldly affliction, the last judgment (doomsday), marriage, and speech.

Because the theme probably influenced the type of image which recurs most frequently in each sermon, the sources of the analogy in Taylor's *metaphor* will next be considered.[17]

Sources of *Metaphor:* Frequencies per Page

	Summer			Winter			
	1	2	3	4	5	6	Totals
I. The elements:							
A. earth	.114	.142	.024	.069	.240	.146	.735
B. air			.024		.080	.083	.187
C. fire	.224	.107	.048	.023	.080	.083	.565
D. water	.266	.142	.120	.186	.160	.166	1.040

the sermons chosen comprise the discourses for seven Sundays of the summer and nine Sundays of the winter season. See Table of Sermons, *supra,* p. xiii.

[14] See Appendix A, pp. 228-31, for the location of the *metaphors.*

[15] An examination of the *English Book of Common Prayer* used in Taylor's day revealed the fact that this sermon preached on Pentecost and the following Sunday, when grace and its effects on the soul is a seasonable theme, and the first sermon of the second (winter) series, which, being preached on the Sundays of Advent, treats Christ's last coming (to judgment), are the only homilies that show any relation to, or influence from, the liturgy of the Sundays on which they were preached.

[16] Cf. Ivor A. Richards, *The Philosophy of Rhetoric,* p. 92. Taylor, *Works,* X, 100, 3, "representing spiritual events by metaphors."

[17] Peacham, *op. cit.,* pp. 4-13, gives the seven sources which are listed in Table 2. For illustrations of *metaphors* of each type see Appendix A, pp. 231-34.

II. The senses:							
A. sight	.224	.107	.314	.232	.400	.020	1.297
B. taste	.224	.035	.120	.046	.400	.271	1.096
C. smell	.038					.041	.079
D. feeling	.114	.142	.120	.093	.240	.250	.959
E. hearing			.072	.093	.080	.020	.265
III. Body, mind, soul:							
A. mind to body		.035		.116	.160	.125	.436
B. body to soul	1.178	.178	.289	.488		.354	2.487
IV. Man and animals:							
A. man to animals	.076	.178	.072	.116	.080	.104	.626
B. animals to man	.076			.116	.040	.062	.294
V. Animate and inanimate:							
A. man to lifeless	1.140	.107	.216	.511	.880	.708	3.562
B. irrational to lifeless	.494	.285	.409	.627	.360	.916	3.091
C. lifeless to living	.760	.214	.361	.116	.280	.145	1.876
VI. Lifeless things:							
A. concrete to abstract	2.015	1.785	1.084	1.232	1.880	1.708	9.704
B. concrete to concrete	.380	.285	.385	.325	.480	.458	2.313
VII. Man's acts and offices:							
alchemist, apothecary			.048	.023	.040	.020	.131
architect, buildings	.038	.071	.048	.069		.062	.288
books, education	.114	.178	.048	.046	.160	.187	.733
captivity, prison	.451	.071	.096	.023	.040	.083	.764
drama, stage	.038		.024	.046	.080	.145	.333
dress, personal adornment	.114		.120	.302	.120	.187	.843
eating, drinking, food	.875	.035	.096	.116	.040	.166	1.328
family, human relations	.342	.107	.144	.162	.600	.291	1.646
finance, business	.224	.214	.144	.232	.040	.083	.937
games of chance, cards	.076	.035	.048	.046	.040	.083	.328
horticulture, gardening	.266	.250	.216	.069	.040	.083	.924
household (tasks, objects)		.178		.093	.120		.391
kingdom, government	.190	.071	.048	.093	.120	.062	.584
laundry (stain, clean)	.038	.142	.048	.069	.040	.208	.545
law, trial, court procedure	.114	.107	.072	.279		.062	.634
lock, seal, treasure,	.152		.024	.046	.080	.104	.406
magic, witchcraft, palmistry	.038				.040	.041	.119
medicine, disease, cure	.304	.178	.144	.069	.160	.354	1.209
military affairs, equipment	.190	.142	.168	.209	.120	.271	1.100
music	.038		.024	.046		.083	.191
persecution, punishment	.038	.035	.048	.116	.040	.125	.402
property rights, title	.190	.035	.024	.069	.080	.041	.439
religious practices	.076	.321	.024		.040	.062	.523
sanctuary (take refuge)				.046	.040		.086
sleep, dream, rest	.038	.035		.046	.040	.062	.221
spin, weave	.038			.046	.040		.124
sports, exercise		.035	.024		.120	.250	.429
tie, bind				.023	.280	.104	.407
travel	.114		.048			.041	.203

Table 2

Table 2 indicates that in the borrowings from the elements, water, with its fascination for the observant eye,[18] predominates. Fire, which appeals to both touch and sight,[19] holds a middle place between the figurative allusions to life drawn from the panorama of earth and the generally auricular tropes referred to the air.

This distribution of *metaphors* among the elements accords with the frequency with which Taylor draws his imagery from the different senses. Except in the last sermon, he refers to the sense of sight[20] more often than to the others. His preference, however impressive to previous commentators on his style,[21] does not lead him beyond orthodox analogies for faith, understanding, and knowledge[22] nor to the use of an overwhelming number of visual images. His *metaphors* from taste and touch are almost as numerous. The abundance of imagery drawn from these three senses is in contrast with his sparing allusions to the sense of hearing and the rare *metaphors* which can be definitely referred to the sense of smell.

As will be seen from the table, in the translations from the body to the soul and the mind it is the concretizing function of *metaphor* that receives stress. The preacher's need for vividly depicting spiritual states makes it quite likely that Taylor's application of bodily analogies to the soul would be far more frequent than the application of analogies in the reverse order.

Metaphors involving comparisons between man and irrational creatures, the smallest group of Taylor's borrowings,

[18] Edmund Gosse, *Jeremy Taylor*, p. 220.

[19] E.g., S:v, 386, 15, "to quench the flames of lust."

[20] Peacham, *op. cit.*, p. 4, says that sight is the sense which for sharpness, range, and accuracy comes most "nigh to the mind in the affinitie of nature."

[21] Gosse, *op. cit.*, p. 220, and Logan Pearsall Smith, "Introduction," *The Golden Grove*, pp. xlii-xliv. However, neither of these writers restricted his comments on imagery to *metaphor*.

[22] Peacham, *op. cit.*, p. 4, includes these among other abstract ideas designated by visual tropes.

are for the most part limited to the Biblical sheep and goats.[23]

Far more important numerically is the group comprised of the interchanges between the animate and the inanimate, of which the resolution that goes "forth in an actual and real service"[24] is an example. Since this type of borrowing gives Taylor an opportunity to vivify the abstractions common to his subject, it is not surprising that he borrows in the ascending order more frequently than in the descending and that he takes the majority of the personifications to which he attributes rational qualities, or at least life, as in "suffers not their errors to climb up into heresies,"[25] from the realm of the ideal.

In like manner, in transfers between lifeless things, the concrete expression of the abstract, as in the "oil of grace"[26] and the "load of sorrow,"[27] exceeds such material interchanges as the references to honeycombs and birds' nests as "pretty mirrors" of God's excellence.[28]

The list of man's acts and offices makes it apparent that in this, the most prolific source of Taylor's *metaphors,* the more common activities, needs, and relations receive preference. Essentials—the family and the necessity of educating, clothing, nourishing, and otherwise providing the body with medical care and exercise—bulk large. Familiar activities—military operations with the captivity and persecution which often accompany them, business transactions, horticulture and gardening, government, property rights—indicate some of the material concerns of Taylor and his patron. These receive more attention than such less common pursuits of his day as architecture, drama, and music, but do not preclude references to gambling and witchcraft. Manifestly not involving "strange things vnknowne to the hearer,"[29] the *metaphors* bear out Mitchell's statement that

[23] S:ii, 349, 8; W:iii, 41, 8-12.
[24] S:v, 389, 30.
[25] S:x, 447, 4-5.
[26] S:vi, 404, 46.
[27] W:xvii, 209, 3.
[28] S:v, 382, 39.
[29] Peacham, *op. cit.,* p. 14.

Taylor's imagery is essentially native,[30] and evidence, as Gosse has pointed out, an endeavor to touch the auditors with "analogies from contemporary life."[31]

Although the classes given in the table are not all mutually exclusive, in the descending order of their numerical importance Taylor's sources of *metaphor* are:

1) the acts and offices of men;
2) borrowings between lifeless things;
3) interchange of the animate and the inanimate with personifications predominating;
4) the tropical use of the senses, principally sight;
5) transfers between body and soul with concreteness emphasized;
6) allusions to the elements, especially water;
7) conventional substitutions between man and animals.

It is evident from the table that the themes of the Sunday sermons influenced the choice and number of *metaphors*. Grace, the theme of the first sermon, is, as was stated earlier, the most abstruse of the subjects treated, and called for the largest number of analogies for the abstract[32] and of transfers from the body to the soul,[33] that is, of adaptations from the lower temporal to the higher spiritual order.[34] Among borrowings from man's acts and offices, grace, which Taylor represents as the source of spiritual nourishment, growth, and divine sonship, is best and most frequently expressed by *metaphors* from captivity,[35] from eating and drinking,[36] and from the family.[37]

[30] *English Pulpit Oratory*, p. 250. [31] *Op. cit.*, p. 84.

[32] E.g., S:i, 337, 7, the Spirit of God is "the *fountain* of learning."

[33] E.g., S:ii, 352, 4-5, grace makes the soul "alive, and free and strong, and a conqueror over all the powers and violences of sin."

[34] Richards, *op. cit.*, p. 91, states that all modern words describing intellectual activities have arisen as *metaphors* from physical acts.

[35] E.g., S:i, 336, 3, "captivity of the soul" to the Spirit.

[36] E.g., S:i, 338, 6, "tasted of God's spirit"; S:ii, 344, 39, "The Spirit gives us great relish and appetite to our prayers."

[37] E.g., S:i, 334, 11, "sons and daughters of the gospel"; S:i, 337, 4, the Spirit is the "mother of many voices."

In the second sermon, on "The Invalidity of a Late or Death-bed Repentance," the correspondence between imagery and theme is expressed by references to repentance as a book in which "godly sorrow is but the frontispice [*sic*] or title page,"[38] and to creation as God's mirror;[39] by analogies, such as sacrificing sin, "bringing it to the altar, and slaying it,"[40] taken from religious practices; and by picturing sin as a stain.[41]

The emphasis on faith and patience in suffering in the third sermon[42] is recorded chiefly in visual[43] and tactual[44] *metaphor,* in transfers from the body to the soul[45] and from the animate to the inanimate.[46] The use of *metaphors* from dress,[47] from horticulture,[48] and military affairs,[49] which are all apposite to the theme, is less marked than the sparsity of the transfers from body to soul, the interchanges between the animate and the inanimate, and the references to captivity, to food, and to human relations, by means of

[38] S:v, 385, 32.

[39] S:v, 381, 17, 22,25; 382, 39, 41-42, "glasses of our obedience." Classed as household objects.

[40] S:vi, 394, 15. Cf. S:v, 387, 26, *allegory.*

[41] E.g., S:v, 393, 10-11, "to make his garments clean, to purify his soul."

[42] The third sermon, extending from the ninth to the eleventh Sundays of the Pentecost cycle, strikes a consolatory note, for Taylor is here considering the perennial problem "why must the innocent suffer?" and applying it to his royalist hearers, who are enduring grief and hardship through the defeat of their cause in the civil war.

[43] E.g., S:ix, 431, 16, "enlighten"; 17, "beam of faith"; 19, "clear glass of faith"; 434, 32, "look for persecution."

[44] E.g., S:ix, 432, 22, "sharpness of providence"; 434, 9, "sharp persecution."

[45] E.g., S:xi, 458, 9-10, "it were a hard thing first to be *scourged* and then to be *crucified*"; 459, 43-44, "no man pleases God in his death who hath *walked* perversely in his life." Italics mine.

[46] E.g., S:x, 451, 18, "sin cannot grow to its height if it be crushed at the beginning."

[47] E.g., S:xi, 462, 6, "rich garments of holy and virtuous habits."

[48] E.g., S:xi, 462, 7, the blood of martyrs is "the church's seed."

[49] E.g., S:ix, 441, 34f, "fight against temptation"; 444, 25, "Christ our Captain"; 26, "our fellow-soldiers."

which Taylor brought out the practical import of the immaterial theme treated in the first sermon.[50]

A noteworthy correspondence between *metaphors* and theme also marks the three sermons of the winter half year. The first of these, "Christ's Advent to Judgment,"[51] owes much to analogy with dress,[52] business transactions,[53] legal procedure,[54] and military affairs.[55] By contrast, in the fifth sermon,[56] on marriage, analogies from the sense of taste[57] and sight[58] are relatively numerous, and imagery taken from the family[59] and from the tie or bond[60] fittingly predominate. In the last sermon, "The Good and Evil Tongue,"[61] the sub-

[50] Richards, *op. cit.*, p. 92, points out that the *metaphors* avoided are as meaningful as those which are used. In this instance, the avoidance of the *metaphors* used in the first sermon indicates the influence of the theme on the choice of imagery.

[51] The fourth sermon, preached on the first three Sundays of Advent, coordinates the liturgy of the first Sunday of the season with the oft-repeated yet ever new theme of the Christian homilist, the judgment.

[52] E.g., W:ii, 27, 31-32, "clothed with wisdom, and power, and justice, and knowledge"; W:iii, 34, 42, "girt with holiness and obedience."

[53] E.g., W:i, 12, 45-46, "they are dead, and their debt books are sealed up till the day of account."

[54] E.g., W:ii, 22, 11-12, "mercy shall be the accuser of the wicked."

[55] E.g., W:ii, 22, 11, "judgment shall ride in triumph"; 27, 21, "truth shall ride in triumph."

[56] "The Marriage Ring" was delivered on the seventeenth and eighteenth Sundays of the winter cycle, probably during Lent.

[57] E.g., W:xvii, 210, 40, "sin hath soured marriage."

[58] E.g., W:xvii, 217, 19, "daylight of his reason"; W:xviii, 221, 4, the soul "furnishes the body with light and understanding."

[59] E.g., W: xvii, 211, 27, "Marriage is the mother of the world"; 212, 8, Christ "married our nature."

[60] E.g., W:xvii, 214, 10-11, "it is an ill band of affections to tie two hearts together by a little thread of red and white."

[61] In the discourses for the last four Sundays belonging to what Taylor called the winter series, which were probably delivered on Easter and the remaining Sundays of the Paschal time, Taylor considers the matter of speech very practically. Not only does he enumerate all the ways in which men turn their tongues into instruments of sin but he examines the various means for avoiding or amending

ordination of visual to gustatory[62] and tactual[63] *metaphor* is no less striking than the emphasis on transfers from the animate to the inanimate[64] and from the concrete to the abstract.[65] Among the more numerous *metaphorical* references to man's actions, the analogies that are taken from games of chance,[66] from laundering,[67] from medicine,[68] from things military,[69] and from sports[70] are noteworthy as parallels for flattery, deception, slander, and the other ills that result from the misuse of speech.

Not only from the increase in the number of material analogies as the subject became more abstract but also from the familiar things drawn on for these analogies and the correspondence between the imagery and the themes of the sermons, it is apparent that, in giving spiritual truths the concrete embodiment by means of which they can most readily be grasped by the intellect and retained in the memory, Taylor relied to a great extent on the first species of trope, the *metaphor*.

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the vicious habits, and ends with a separable *discursus* on the manner of turning speech to the service of virtue.

[62] E.g., W:xxiii, 291, 5, If jesting "be not intended to fair and lawful purposes, it is sour"; 15, "sweet ... conversation."

[63] E.g., W:xxii, 282, 32, "itch of prating."

[64] E.g., W:xxiii, 286, 5, "nursed up a strange religion"; 287, 36f., "no prudence is a sufficient guard, or can always stand *in excubiis*, 'still watching.' "

[65] E.g., W:xxii, 278, 6-7, "that modesty of speech be the ornament of the youthful"; 21, " 'scrape materials together' to furnish out the scenes" of a long talk; 279, 38, idle words are "hay and stubble."

[66] E.g., W:xxv, 316, 18-19, "rather venture their friend's damnation than hazard their own interest."

[67] E.g., W:xxiv, 300, 41, "conversation is daily stained."

[68] E.g., W:xxiii, 285, 5-6, "upon a talking person scarce any medicine will stick." W:xxiv, 299, 14, "diseased noise."

[69] E.g., W:xxiv, 302, 28-29, "against the dangers of a slandering tongue all laws have so cautelously armed themselves."

[70] E.g., riding, W:xxii, 279, 17, "gives his tongue the reins, and lets it wander."

B. *Metonymy*

Metonymy (*transnominatio, transmutation*), the second species of tropical ornament, is a trope in which the interchanged words bear to each other a causative or symbolical and associative relation. In contradistinction to *metaphor,* in which the borrowed word is chosen because it produces an effect which the mind perceives to be similar to that produced by the term it replaces, *metonymy* is based on a relation of cause and effect or of subject and adjunct. That is, (1) the cause may be put for the effect,[71] or (2) the effect, for the cause; (3) the subject may stand for one of its adjuncts,[72] or (4) an adjunct, for the subject.[73] Each of these can be illustrated from the Sunday sermons.

[71] J. Smith, *op. cit.*, pp. 13-14, distinguishes two kinds of "*Metonymie of the Cause*": (1) designating a book by the name of its author, as *in Cicero;* and (2) giving the instrument for the effect it produces, as *the sword* for *slaughter.* Cf. Vossius, *op. cit.*, pp. 213f.

William Perkins, "The Art of Prophecying," *The Workes of That Famous and Worthy Minister of Christ, in the Vniversitie of Cambridge, M. William Perkins,* II, 656, gives a list of "sacramentall metonomies."

[72] J. Smith, *op. cit.*, pp. 18-22: by giving (1) the subject for the inherent accident, (2) the container for the thing contained, (3) the place for the inhabitants, (4) the place for the action, (5) the possessor for the thing possessed, (6) the seat or place for the quality, (7) the advocate or counsellor for his client, (8) the time for the thing done or the thing done for the time at which the action usually takes place, and (9) the thing signified for the sign.

[73] *Ibid.*, pp. 22-28, gives nine ways: (1) the sign for the thing signified, (2) the quality for the person, (3) the time for the person or thing subject to it, (4) names of virtues for good and of vices for evil men, (5) the thing set in the place for the place, (6) the thing contained for the container, (7) the antecedent for the consequent, (8) the consequent for the antecedent, and (9) one of several things that go together for all of them, as "Moses" for "Moses and his army."

Italics in examples are mine. For complete list of examples see Appendix A, pp. 237-40.

1. Cause for effect
   But more plainly yet *in St. Peter;*[74] *"Christ bare* our sins in His own body on the tree."
   S:vi, 406, 10-11.
2. Effect for cause
   Drink off an *intemperate*[75] goblet.
   S:vi, 397, 13.
3. Subject for adjunct
   Imitate the charities of *heaven.*[76]
   W:xxv, 314, 5.
4. Adjunct for subject
   Love[77] will account that to be well said, which it may be was not so intended.
   W:xviii, 225, 27f.

Frequencies per Page

Summer			Winter			
1	2	3	4	5	6	Average
3.726	2.821	3.568	2.255	1.520	1.770	2.610

Table 3

The frequency, ranging from less than two to more than three examples per page, is not high for a trope which offers the preacher an opportunity to designate abstract ideas by means of concrete symbols. Taylor appears either to have been more aware of the usefulness of *metonymy* in the ear-

[74] St. Peter is the efficient cause of the writings from which the quotation is taken. Hence, the phrase *in St. Peter* means *in his writings* or, more specifically, *in the epistle of St. Peter.*

[75] In this case the *intemperance* of the *drinker* is transferred from the one who indulges to excess to the *goblet* that contains the intoxicant.

[76] The use of *heaven* to mean *God,* whose abode it is, is specifically the use of the place to designate the person who dwells there, the third manner in which the subject may replace the adjunct. See note 72 above and Appendix A, p. 237.

[77] *Love* is the quality used here to designate *one who loves.* This illustration is of the second manner in which an adjunct may replace the subject. See note 73 above and Appendix A, p. 239.

lier homilies or to have found less need for it in the winter series, especially in the last two sermons. In view of the fact that the subjects of the first four sermons (grace, repentance, patience in suffering, final judgment) apply to the discipline of the soul and its relation to God, while the subjects of the last two (marriage and speech) are more immediately concerned with practical rules for daily conduct in relation to others, the difference in frequency appears to be conditioned by the themes of the sermons.

Types of *Metonymy*:[78] Frequencies per Page

	Summer			Winter			
	1	2	3	4	5	6	Totals
I. Cause for effect							
A. efficient	.038	.035			.080	.020	.173
B. instrumental	.570	.178	.506	.209	.080	.729	2.272
II. Effect for cause	.760	.357	.096	.394		.125	1.732
III. Subject for adjunct							
container for contained	.076	.214	.337	.442	.200	.083	1.352
place for person	.152		.120	.069	.080	.104	.525
seat for quality	.570	.178	.240	.186	.520	.229	1.923
time for thing done	.114	.071	.072				.257
thing signified for sign	.304	.071	.048	.023	.120		.566
place for action	.152	.178	.192	.116	.040		.678
possessor for posessed					.040		.040
IV. Adjunct for subject							
sign for signification	.722	.928	1.614	.605	.160	.271	4.300
quality for person	.266	.071	.048	.186	.200	.104	.875
time for person	.152	.142	.120		.040	.041	.495
antecedent for consequent		.071		.023			.094
consequent for antecedent	.076	.428	.168	.093	.040	.145	.950

Table 4

According to Table 4 Taylor's favorite *metonymical* transfers are between subject and adjunct. Here he more frequently substitutes the adjunct for the subject than the subject for the adjunct. In his less common interchanges of cause and effect, he shows a predilection for the concrete by preferring the instrumental cause to the more abstract effect.

[78] For illustrations see Appendix A., pp. 237-40.

A consideration of each of the groups in Table 4 strengthens the assumption that sense appeal guided Taylor in the choice of *metonymy.*

In the most numerous genus, the tangible sign, which generally symbolizes an immaterial concept, holds the leading place. The consequent of an abstract antecedent, which is often concretely expressed, and the descriptive quality, used as a graphic substitute for the possessor, are next in importance. Of the remaining species in this group, the tropical use of time to allude to people exceeds the rarely borrowed antecedent which replaces a less tangible consequent.

Numerically second in importance, the borrowings in the reverse order show partiality for designating an immaterial concept, such as courage or love, by man's head or his heart. Second in number are the substitutions of the container for the contents. Of almost equal rank are the denotation of the action by the scene where it took place, of the person by his abode, and of the sign by the thing signified. Far less common is the *metonymous* use of time to specify the thing done, and the designation of the possession by the name of the possessor is all but neglected.

In the other types of interchanges Taylor employs the instrumental cause—the chain and fetters, the rods, axes, and sword that inflict suffering, and the tongue that produces speech—as concrete symbols more often than he lets the name of the author stand for his work. Less frequently he reverses the process, as in "deadly aconite,"[79] by letting an effect replace its cause.

Here, as in *metaphor,* Taylor's choice of analogy corresponds to the theme of his sermon. For the impressive presentation of grace in the first sermon, *metonymies* of the effect—especially those for expressing qualities and signs—are most appropriate. The theme of repentance calls for frequent reference to signs and consequences. The iteration

[79] W:xxiii, 290, 26. Here *deadly* stands for poisonous, for it is the poison in the aconite which causes the death of the victim.

of *metonymous* substitutions of the sword as the instrument of persecution, of the cross as a sign of suffering, and of the crown to symbolize reward[80] supply the desired sense appeal for the sermon on Christian faith and patience. The stress on symbols and the substitution of effect for cause are in keeping with the theme of doomsday treated in the first sermon for the winter half year. To an even greater degree, the emphasis on the *metonymous* substitution of the seat for the quality, which stands out in the next sermon, is suited to the theme of marriage, which should be contracted by "reason and the *hearts*."[81] Most obvious of all is the close relation between the large number of *metonymous* uses of the tongue as an instrumental cause and the theme of the last sermon, sinful and virtuous speech.

Viewed in the light of seventeenth century rhetorical principles the *metonymy* in these sermons is well-chosen and in harmony with the subject.

C. *Synecdoche*

Synecdoche (*comprehensio, intellectio*), the third species, is a trope in which the vehicle bears a relation of unity to the tenor. Whereas in *metonymic* tropes the relation is causal and suggestive, in *synecdochical* borrowings it is metaphysical and real—the relation which exists between the general and the specific, between the whole and its parts. This trope has four forms: (1) the whole may be put for the part;[82] (2) the part for the whole; (3) the general for the special; and (4) the special kind for the more general. All four types occur in the Sunday sermons.

[80] Note large proportion of *metonymy* in which the sign is used for its signification.

[81] W:xviii, 231, 24. In this *metonymy* the *heart* is considered the seat of love.

[82] J. Smith, *op. cit.*, p. 35. *Synecdoche partis* is distinguished from the last named type of *metonymy* of the adjunct (see appendix, p. 240) by the fact that in the *metonymy* the relation is between the part and its concomitants; in *synecdoche*, between the part and the complete unit.

1. Whole for part

   All[83] nations have consented.

   W:xxiii, 294, 8-9.

2. Part for whole

   Surprised with fire in his own *roof*.[84]

   W:xxiv, 303, 27-28.

3. General for special

   The *noise*[85] of widows should be heard.

   W:i, 8, 19.

   As soon as the tyrant sin is overcome . . . we are esteemed a new *creation*.[86]

   S:ii, 347, 25-28.

4. Species for general kind

   The *bread*[87] of dogs.

   S:xi, 466, 44.

   As certain and convincing as *two thousand*.[88]

   S:vi, 401, 36-37.

Frequencies per Page

Summer			Winter			
1	2	3	4	5	6	Average
1.064	1.464	.987	.418	.400	.770	.850

Table 5

Synecdoche reaches an average of more than one example per page in only the first two sermons. Although this makes for a low range of numerical variability, it does not preclude modifications in the type of *synecdoche*, as will be seen in the following table.

[83] An example of the use of *all* for *many;* i.e., *many* or *all Christian nations.*

[84] House.

[85] Lamentations or cries.

[86] The general term *creation,* meaning that which God has created or creatures collectively, and figuratively, a creature (cf. *NED, s.v.*), is used to designate the specific type of creature, *man.*

[87] Food.

[88] A definite number to express a large quantity.

Types of *Synecdoche*[89]

	Summer			Winter			
	1	2	3	4	5	6	Totals
I. Whole for part	.114	.035	.168	.046	.080	.104	.547
II. Part for whole	.190	.285	.409	.186	.120	.354	1.544
III. General for special	.114	.035	.096	.046		.041	.332
IV. Special for general	.646	1.109	.314	.140	.200	.271	2.680

Table 6

Although inferior to *metaphor* and *metonymy* as a vehicle for sense appeal, *synecdoche* offers as complete a set of illustrations as do the more popular tropes. It shows Taylor resorting to generalizations only in commonplace expressions and preferring the vivid effect produced by naming a part for the whole or a species for a general term. In this he seems to be guided by the exigencies of his subject. In the second sermon, for example, which leads in *synecdoche of the species*, he uses numbers, "fifty or three score years"[90] to denote a long time, and "three days"[91] to mean a short while, to give weight to his arguments against deferring repentance. Similarly, it is in references to the *hand* that afflicts us,[92] which exemplify the use of a part for the whole, the most important genus of *synecdoche* in the third sermon, that he presents the trial of Christian faith and patience. Although less numerous, his use of a part for the whole is worthy of remark in the sixth sermon, since here he makes the tongue, which has a leading role in the *metonymy* of the same sermon, serve as a *synecdoche* for the whole man.

From these more noteworthy examples we may infer that Taylor's use of *synecdoche* was conscious and purposeful.[93]

[89] See Vossius, *Rhetorice Contracta*, Bk. IV, chap. vi; Peacham, *op. cit.*, p. 17; J. Smith, *op. cit.*, pp. 35-36, for kinds of *synecdoche*. For examples see Appendix A, pp. 242-43.

[90] S:v, 384, 16.

[91] S:v, 390, 18.

[92] S:xi, 460, 28.

[93] *Synecdoche* is one of the terms Taylor used in explaining doctrine. In *Works*, VII, 65, for example, "by way of synecdoche, not only the fruits and consequent expression, but the beginning of sorrow also is signified by the same word."

D. IRONY

Irony (*ironia*), the fourth species, is a trope in which the borrowed word frankly means the opposite of what it says.[94] The following examples illustrate its use in the sermons analyzed:

Oh, for that they will do *well* enough: upon their death-bed they will think a few godly thoughts.

S:v, 384, 1-3.

The *reward* of his calumny.

W:xxiv, 303, 32-33.

Succeed the prodigal at his *banquet* of sin and husks.

S:i, 338, 43.

Frequencies per Page

Summer			Winter			
1	2	3	4	5	6	Average
.076	.071	.048	.067		.042	.051

Table 7

Since *irony* was in high repute among the seventeenth century wits, its absence from one of these sermons and its low percentage in the others indicates that Taylor did not favor this type of witticism in the pulpit. This could hardly have been because the trope was improper for the sermon, for some preachers used it,[95] and rhetoricians, both lay and ecclesiastic, found many *ironical* expressions in the Bible.[96] Hence Taylor's restraint in this instance not only evidences his moderation but reflects something of the quality of his sermons. Both the type of *irony* illustrated and the few instances in which he called into play a trope so well adapted to the preacher's duty of reproving sin and

[94] Quintilian, IX, ii, 44-46; Peacham, *op. cit.*, p. 35; Vossius, *op. cit.*, Bk. IV, chap. vii.

[95] Mitchell, *English Pulpit Oratory*, p. 102, cites Samuel Collins, Regius Professor of Divinity at Cambridge (1617) and Provost of King's College until he was deprived in 1644/45, as an example of a preacher who used *irony* in his sermons.

[96] E.g., Peacham, *op. cit.*, p. 35; John Prideaux, *Sacred Eloquence*, p. 12; J. Smith, *op. cit.*, p. 47.

confuting error[97] suggest either that Taylor was more interested in constructive teaching than in repudiation of vice and false doctrine or that he reproved and confuted with temperate rational arguments rather than with witty and vehement denunciation.

F. Summary of Primary Tropes
Comparative Frequencies per Page

	Summer			Winter			
	1	2	3	4	5	6	Averages
Metaphor	6.498	5.571	5.132	4.162	5.360	5.104	5.305
Metonymy	3.726	2.821	3.568	2.255	1.520	1.770	2.610
Synecdoche	1.064	1.464	.987	.418	.400	.770	.850
Irony	.076	.071	.048	.067.		.042	.051
Totals	11.364	9.927	9.735	6.902	7.280	7.686	8.816

Table 8

Irony is the only primary trope which does not occur in all the sermons. Of the three tropes which Taylor habitually uses, *synecdoche,* as the type of borrowing which makes least demands upon the imagination, has least numerical importance in the six sermons. *Metonymy* exceeds it by a three to one, and *metaphor* by a six to one ratio. The excellence of *metaphor* as a vehicle for giving reality to lifeless abstractions is undoubtedly one of the chief reasons for the predominance accorded to this trope in the Sunday sermons. It also seems to explain why *metonymy,* which in imaginative appeal lies halfway between *synecdoche* and *metaphor,* should occupy the intermediate position which it has in the averages recorded in Table 8. Furthermore, these proportions suggest that the habit of creating analogies of effect, by which the mind produces *metaphors,* is congenial to Taylor's temperament and habits of thought, and consequently it may be his mental bias, rather than the exigencies of his theme, which is responsible for the 1:3:6 proportion between the three important tropes. However, since the individual sermons do not retain this proportion, it is possible that the correspondence between ornament and

[97] Cf. Sister M. Inviolata Barry, *St. Augustine the Orator,* p. 126.

subject, which has been noted in previous tables, extends to tropes in general and produces compensatory fluctuations, such as that between *metonymy* and *synecdoche* in sermon two and between *metonymy* and *metaphor* in sermon three. On the other hand, if Taylor's temperament is a deciding factor, his aptitude for *metaphor* would tend to keep the fluctuations within a low range of variability, a condition which exists only when the summer and winter sermons are regarded as distinct units. Hence it appears that the exigencies of the subject were most influential in determining the ratios in Table 8.

II. Secondary Tropes

While the four primary tropes, which we still recognize, include all the essential relations that can exist between the borrowed term and the word it replaces, there are several manners in which these four species may be varied. They may be restricted to a particular subject as in *anthropopathia,* developed to some length as in *allegory,* strained either by forcing the analogy as in *catachresis,* or by exaggerating as in *hyperbole,* or expressed by a negation as in *litotes.*[98] These five variations constitute the secondary tropes of the Sunday sermons. With the exception of *litotes,* they generally have a *metaphorical* basis, but they may also affect the other species,[99] and *hyperbole* extends even beyond tropes to comparisons.

A. Essentially Metaphorical

1. *Anthropopathia*[100]

Anthropopathia is a variety of *metaphor* that attributes

[98] The variation may also consist of a succession of meanings by which the mind passes from the image to the idea as in *metalepsis,* a trope which I did not find in the six sermons.

[99] I did not find any illustrations of the variants of *irony—ironical allegory, antiphrasis, charientismus, astismus,* and *sarcasmus*— in the Sunday sermons.

[100] *Anthropopathia* is not classified in this group by the rhetoricians, who recognize it as a distinct type of *metaphor.* However, since the analogy is sometimes continued after the manner of an *allegory,* I

to God things "that are properly spoken of man."[101] By this trope "hands, and eyes, and eares, and other members, and human affections are referred to God."[102] Although *anthropopathia* often occurs in the Sunday sermons in the form of titles such as the Lord, Father, and King of men and angels, which have now lost their tropical significance, it sometimes appears in analogies for God that are expanded into striking *allegories.*

1. Simple

   God and all the angels . . . shall stare and wonder.
   W:i, 14, 18-20.

2. Expanded

   God shall draw away the curtain, and forgetfulness shall be no more; because with a taper in the hand of God all the corners of our nastiness shall be discovered.
   W:ii, 30, 32-34.

   Let Him choose the time when He will prune His vine, and when He will burn His thorns.
   S:x, 457, 4-5.

   God's heavy hand shall press the *sanies* and the intolerableness, the obliquity and the unreasonableness, the amazement and the disorder, the smart and the sorrow, the guilt and the punishment, out from all our sins, and pour them into one chalice, and mingle them with an infinite wrath, and make the wicked drink off all the vengeance, and force it down their unwilling throats.
   W:ii, 24, 2-8.

Frequencies per Page

Summer			Winter			
1	2	3	4	5	6	Average
1.938	1.821	1.855	2.325	.480	.271	1.448

Table 9

did not follow Peacham, *op. cit.*, p. 12, by including it among the types of *metaphor* listed in Table 2.

[101] William Perkins, "The Art of Prophecying," *The Workes*, II, 656. Cf. J. Smith, *op. cit.*, p. 205; s:iii, 358, 4f.

[102] John Prideaux, *Sacred Eloquence*, p. 17.

Taylor's use of *anthropopathia* is constant and regular in the first three sermons, but not in the last three. In the fourth sermon, which treats the last judgment, he makes abundant use of *metaphors* applied to God; in the last two, which are devoted to practical considerations, he seldom employs them. Obviously there is again a relation between the subject and the amount of ornament, which, as in *metaphor*, will influence the type of *anthropopathia* in the sermons. This is evident in the following table of conventional forms.

Conventional Types of *Anthropopathia*

Frequencies per Page

	Summer			Winter			
	1	2	3	4	5	6	Totals
I. Emotions							
Anger, displeasure	.190	.285	.265	.186		.083	1.009
Pleasure, joy		.428	.144	.139	.040	.041	.792
II. Physical attributes	.152	.214	.216	.069	.080	.041	.772
III. Relation to man							
Father-son*	.418	.035	.144	.069	.040	.041	.747
Lord-servant	.418	.071	.602	.837	.200	.083	2.211
reward†			.024	.023			.047
punishment	.038	.035	.144				.217
Judge		.071		.721	.040		.832
King	.380	.107	.072	.046	.040		.645
Making covenant		.393	.024				.417
IV. Material analogies	.224	.107	.024	.023			.378
V. Lamb, Lion	.076		.024	.023	.040		.163

Table 10

It is interesting to note that Taylor represents God as angry more often than pleased, punishing more frequently than rewarding, that he prefers to consider Him in the capacity of Father, Lord, and Judge rather than of King (This was the period of the commonwealth.), and that he rarely designates Him by material analogies.[103] Except in the fifth and sixth sermons, where the use of *anthropopathia*

* The references to heaven as man's inheritance are included in the Father-son relation.

† The tropes which represent God as rewarding and punishing are entered here because of such examples as (S:x, 457,6) "smite His servants."

[103] E.g., S:i, 333, 2, "Sun of righteousness"; S:v, 381, 1, "fountain of honour and spring of glory."

is negligible, the analogues furnish an index to the subject Taylor is discussing. The emphasis on God as the Father or the Lord and King, who provides for and bestows gifts on his dependents, in the first sermon accords well with the theme of divine sonship, which is conferred by grace, God's gift to man. The stress on God's pleasure and displeasure and His covenant with man in the second sermon intimates that repentance (its theme) is the necessary consequence of man's ability to please or displease his Creator by fidelity or unfaithfulness to his baptismal promises. In the third sermon it is by the Lord-servant relation that the *anthropopathia* helps to explain how persecution and suffering are tokens of God's love and His instruments for developing the "faith and patience of the saints." The prominence given to the two concepts of God as the Judge and Lord in the fourth sermon is to be expected in a meditation on doomsday, when man's title to reward or punishment will rest on his position as a servant and be determined by the nature of his service.

It is when Taylor expands these and other attributions of human qualities to God that his analogies become noteworthy for the imaginative appeal which belongs to the very essence of the trope. Thus he speaks of hell as a region "where God's face shall never shine"[104] and of heaven as a place where it "shines and reflects comforts for ever and ever."[105] As a consolatory note in the third sermon he pictures God gathering "all the mourners into His kingdom"[106] and "with patience" waiting for the sinner to repent.[107] In keeping with his manifest purpose of arousing man's fear of the divine vengeance with the other-world setting of the fourth sermon, in which *anthropopathia* is most abundant, Taylor reserves his most striking delineations of God to fill out his picture of doomsday. He represents God as

[104] S:xi, 470, 30.

[105] W:xxv, 315, 6-7.

[106] S:x, 445, 23.

[107] S:x, 451, 39. Cf. also S:x, 454, 37, measuring by "His standard of eternity," and 457, 4-5, quoted *supra*, p. 44.

an angry judge,[108] as a surgeon apothecary,[109] as an armed assailant,[110] as a careful housewife "wiping away the dust from the tables of our memory,"[111] and as a hard master who will "account with us by minutes, and ... open the wicked man's treasure, and tell the sums and weigh grains and scruples."[112] Taylor evidently made not only conscious but effective use of *anthropopathia* in appealing to the emotions of his auditors in an endeavor to move them to repentance.[113]

2. *Allegory*

Allegory (*allegoria, inversio, permutatio*) is a continued *metaphor.*[114] In this trope the image suggested by the borrowed term is developed by introducing into the same or succeeding sentences other *metaphors* drawn from the same source.[115] If all the terms are figurative, as in the analogy for sin, "great flies cannot pass through without observation, little ones do,"[116] it is *pure allegory;* if some substantives retain their ordinary meaning, it is *mixed.*

[108] W:ii, 27, 31-36.

[109] W:ii, 24, 2-8, quoted *supra,* p. 44; cf. S:x, 457, 8.

[110] W:ii, 29, 22-25.

[111] W:ii, 30, 26; cf. 32-34, quoted *supra,* p. 44.

[112] W:ii, 23, 29-33.

[113] Taylor's emotional appeal consists of (1) exaggerating God's power and anger and man's sinfulness; (2) vividly depicting (a) Christ's invitations to penance, (b) the last judgment, and (c) the horrors which will then agitate sinners; and (3) magnifying the sins committed and the punishment due to them. These rhetorical arguments for arousing man's fear of God and dread of divine punishment are given by Keckermann, *Rhetorica Ecclesiastica,* pp. 54-55, as a means of moving sinners to repentance.

[114] Quintilian, VIII, vi, 44-54, distinguishes between the *allegory* that has a *metaphorical* basis and that which involves an element of *irony.* Both Peacham, *op. cit.,* p. 35, and J. Smith, *op. cit.,* p. 38, consider *irony* as a sentence in which the meaning is contrary to the expression.

[115] J. Smith, *op. cit.,* p. 60; Hoskins, *Directions for Speech and Style,* p. 9, gives the example: "Philoclea was so environed with sweet rivers of virtue that she could neither be battered nor undermined."

[116] *Works,* IV, 353, 15-16.

1. *Pure Allegory*

> As long as the waters of persecutions are upon the earth, so long we dwell in the ark; but where the land is dry, the dove itself will be tempted to a wandering course of life, and never return to the house of her safety.
>
> S:x, 448, 37-40.
>
> They indeed trample upon their briers and thorns, and suffer them not to grow in their houses; but the roots are in the ground, and they are reserved for fuel of wrath in the day of everlasting burning.
>
> S:ix, 435, 13-16.

2. *Mixed Allegory*

> Christ descended from His Father's bosom, and contracted His divinity with flesh and blood, and married our nature, and we became a church, the spouse of the Bridegroom, which He cleansed with His blood, and gave her His holy spirit for a dowry, and heaven for a jointure, begetting children unto God by the gospel. This spouse, He hath joined to Himself by an excellent charity, He feeds her at His own table, and lodges her nigh His own heart, provides for all her necessities, relieves her sorrows, determines her doubts, guides her wanderings.
>
> W:xvii, 212, 7-15.

Frequencies per Page

	Summer			Winter			
	1	2	3	4	5	6	Averages
Pure	.039	.077	.076		.080	.021	.049
Mixed	.393	.463	.322	.048	.320	.145	.283
Totals	.432	.540	.408	.048	.400	.166	.332

Table 11

That Taylor preferred the less artificial tropes is evident both from the six to one ratio existing between *mixed* and *pure allegories* and from the fact that his *metaphors,* which according to Table 1 average five per page, are almost sixteen times as numerous as his *allegories,* although most of the latter do not extend beyond two or three lines.[117] He is consistent not only in having the least *allegories* in the

[117] See Appendix A, p. 245.

fourth and sixth sermons, which have the fewest *metaphors,* and in using both tropes more frequently in the summer than in the winter series but also, as will be seen in the following table, in drawing on the same sources.

Sources of *Allegory:* Frequencies per Page

	Summer			Winter			
	1	2	3	4	5	6	Totals
I. The Elements	.076	.035	.024				.135
II. The Body	.038	.035		.023			.096
III. Man and animals (personification)	.076	.285	.120	.023	.120	.062	.666
IV. Man's acts and offices							
architecture, building		.035	.096				.131
captivity	.038						.038
drama		.035					.035
eating, drinking	.076						.076
education, writing					.040		.040
horticulture, gardening			.072		.160		.232
household					.040	.020	.060
kingdom, government			.024		.040	.020	.084
lock, treasure	.038						.038
medicine	.038	.035			.040	.020	.073
military affairs	.038	.035	.024				.097
music						.041	.041
sport			.024				.024
travel	.038						.038

Table 12

Here, as in *metaphor,* the imagery corresponds to the theme of the sermon. Analogies from fire[118] and from eating and drinking[119] are highly relevant for the first sermon, in which Taylor treats of the Spirit that descended in the form of fiery tongues to strengthen men's souls. An even more obvious connection exists between the personifications of repentance,[120] sorrow,[121] resolution,[122] and sin[123] and Taylor's endeavor in the second sermon to persuade his auditors to repent while there is still a possibility of securing par-

[118] S:i, 334, 6-8; S:ii, 349, 33-35.
[119] S:i, 338, 13-15; 30-35.
[120] S:v, 383, 38-40; 385, 37-41; S:vi, 398, 9-11.
[121] S:v, 384, 32-34; 385, 5-9.
[122] S:v, 388, 25-29.
[123] S:v, 386, 17-18; 392, 19.

don and salvation. Not only the analogy from clouds[124] and the depiction of virtue as a mourning widow[125] but the two opposing cities erected by God and the devil[126] and the thorns which spring up in God's house[127] harmonize with the theme of temporal affliction treated in the third sermon. The personification of justice[128] is germane to the fourth sermon, on doomsday; analogies with the spouse of Christ,[129] the mother of creatures,[130] and the garden immured by the church[131] are manifestly allied to the theme of marriage treated in the fifth sermon; while music, whether produced by the devil playing on the tongue[132] or composed by the personification of cheerfulness,[133] are apropos in the sixth sermon, on speech.[134]

3. *Catachresis*

Catachresis (*abusio*) is a "far-fetched uncongruous" *metaphor*,[135] which is *often* employed because "there is no proper term available."[136] In the present study this definition is interpreted to refer to the following types of examples:

[124] S:ix, 431, 19-22; see I, The Elements.

[125] S:ix, 432, 13-15; see III, Man and animals.

[126] S:ix, 439, 20-26; 32-34; see 438, 20-23, christianity as a building.

[127] S:ix, 435, 5-7; 13-16; S:x, 446, 8-9; see horticulture, gardening.

[128] W:ii, 23, 26-29.

[129] W:xvii, 212, 7-11, quoted above, p. 48.

[130] W:xvii, 219, 5-10.

[131] W:xviii, 226, 8-10. See also W:xviii, 224, 17-21; 225, 14-16.

[132] W:xxii, 275, 4-7.

[133] W:xxiii, 291, 29-32. Listed also in III, Man and animals.

[134] Also W:xxiii, 291, 32-35, the oil of gladness; 296, 32-34, error impersonating truth; W:xxiv, 308, 28-30, the flatterer and his victim dancing around the pit.

[135] Prideaux, *Sacred Eloquence*, p. 7. *Catachresis* is distinguished from *irony* by the fact that in the latter trope the meaning contradicts the use; in the former, there is no direct opposition. The two tropes do not overlap. See Appendix A, pp. 243, 245-46.

[136] Quintilian, III, vi, 35. Peacham, *op. cit.*, p. 16: "abuse of like words, for the proper, or when to that, that hath not his proper name, we lend the next or lykest vnto it."

Long and *running* talk.[137]

W:xxiii, 288, 3-4.

Rivers of fire shall rise from the east to west.[138]

W:i, 17, 15.

A *prosperous* iniquity.[139]

W:xi, 465, 37.

Frequencies per Pape

Summer			Winter			
1	2	3	4	5	6	Average
	.071	.361	.139		.083	.109

Table 13

Although Taylor implied by his use of the term in explaining Anglican doctrine[140] that he regarded *catachresis* as an important variety of trope, according to Table 13 it is negligible in the six sermons. In view of the fact that *catachresis* is in harmony with the seventeenth century taste for violent *metaphor* and that, since it is "found in divers places of Scripture,"[141] it could not have been deemed inappropriate in the pulpit, its rare occurrence in the six

[137] Thomas Wilson, *Arte of Rhetorique*, ed. by G. H. Mair, p. 175, explains that "long talke" is a *catachresis* because talk has no length or breadth. J. Smith, *op. cit.*, p. 49, says that in the statement, "the water runs," *runs* is a *catachresis*, "for run is proper to those creatures which have feet." From the fact that both terms are now accepted we may infer that they were used because there was no word to express the same meaning.

[138] Since it takes flowing water to make a river, Taylor's use of the term *river* to describe fire is at variance with the accepted definition (cf. *NED*, *s.v.*, figurative use, in which all early illustrations refer to liquids) and must have constituted an incongruity to the seventeenth century precisionist, even though he found it in the Bible.

[139] According to Taylor, *Works*, IX, 494, "sin never thrives unless it be in the most catachrestical and improper way of speaking in the world."

[140] E.g., *Works*, VII, 334; IX, 494; X, 99.

[141] J. Smith, *op. cit.*, p. 126. Prideaux, *op. cit.*, p. 7.

sermons[142] appears to be an indication that Taylor sought to avoid excess.

4. Summary of *Metaphorical* Tropes

Comparative Frequencies per Page

	Summer			Winter			
	1	2	3	4	5	6	Averages
Anthropopathia	1.938	1.821	1.855	2.325	.480	.271	1.448
Allegory	.432	.540	.408	.048	.400	.166	.332
Catachresis		.071	.361	.139		.083	.109
Totals	2.370	2.432	2.624	2.512	.880	.520	1.889

Table 14

In the total frequencies recorded for this group of secondary tropes which are essentially *metaphorical,* the line of demarcation is not between the summer and winter series, as it was in the four species compared in Table 8, but between the first four and the last two sermons. Again, as in the former group, there is one trope which is too sporadic to have any significance: *catachresis,* as the term is interpreted in this study, is not even a constant element of the summer series, in which *anthropopathia* and *allegory* occur with marked regularity. If this regularity is lacking in the winter series, the irregularity is not to be attributed to a change in Taylor's manner of writing between 1651 and 1653, but to differences in the subject matter. For in the fourth sermon, the theme of which required frequent use of analogies for God, much of the *allegorical* material appears

[142] Inasmuch as it is impossible for us to determine when a *metaphor* would have appeared so far-fetched and incongruous as to form a *catachresis* in the opinion of a seventeenth century writer, my attempt to avoid subjectivity by seeking a positive statement (Most of those used were found in Taylor's works.) for the *catachrestical* nature of an expression is no doubt responsible for the negligibility of this trope in Table 13. Perhaps the most positive assertion that can be based on my findings is that Taylor consciously used *catachresis* in the Sunday sermons. It is probable that this trope is, in reality, more abundant than my numbers indicate, and that many *epithets,* such as "deep sigh" (S:x, 457, 36) and "high fortune" (S:xi, 469, 24), should have been included here.

as *anthropopathia* expanded into tropes of sentence. Hence the decline in continued *metaphor* is confined to the last sermon, in which the deficiency of *anthropopathia,* that also characterizes the fifth sermon, is equally noteworthy.

The difference in subject matter is, however, not the only possible cause for variations in the frequencies of the secondary *metaphorical* tropes. There is a possibility that the increase or decline in another type of ornament helped to bring about these fluctuations. The extent to which the varying occurrences of pure *metaphor* exerted such an influence is shown by the following table.

Comparative Frequencies per Page

	Summer			Winter			
	1	2	3	4	5	6	Averages
Pure *Metaphor*	6.498	5.571	5.132	4.162	5.360	5.104	5.305
Variants	2.370	2.432	2.624	2.512	.880	.520	1.889
Totals	8.868	8.003	7.756	6.674	6.240	5.624	7.194

Table 15

By their numerical superiority in the second, third, and fourth sermons the variants of *metaphor* serve as a slight counterbalance to the higher frequency of pure *metaphor* in sermon one. On the other hand, through the low frequency of these variants the fifth sermon loses the rank it held above the third and fourth in pure *metaphor.* Hence in the first five sermons the secondary tropes which are variants of *metaphor* may be said to exercise a compensatory function. They bring about a progressive decline in the total number of *metaphorical* tropes and a resultant separation between the summer series, which exceeds the average number of occurrences, and the winter series, which falls below it. Although these results may be construed as an indication of Taylor's gradually waning imaginative powers, the inference is untenable, for not only are these six sermons not a consecutive part of the twenty that comprise the series but since Taylor varied his tropes to correspond with his subject, as we have repeatedly noted, he may have considered another tropical or figurative ornament

more appropriate for the later sermons than either *metaphor* or its variants.

B. OTHER SECONDARY TROPES

Besides the modes of tropical expression with which Taylor varied his *metaphor,* there are in the Sunday sermons two other secondary tropes, *hyperbole* and *litotes.*

1. *Hyperbole*

Hyperbole (*superlatio, superiectio*) is a form of secondary trope in which the borrowed term is an extravagant misrepresentation that serves either to exaggerate the quantity or to heighten or depreciate the quality by incredible analogue and overstatement.[143] As will be seen in the following examples taken from the Sunday sermons, this trope is not restricted to simple substitutions, whether they be *metaphorical* or not, but includes comparisons expressing inequality as well as likeness.[144]

1. Simple

a. Quantitative

Work in the mines for a *thousand* years.

S:vi, 402, 45.

Rivers of tears.

S:v, 386, 10.

b. Qualitative

God hath sent some *angels*[145] into the world . . . to refresh the sorrows of the poor.

W:xxv, 313, 41-43.

He is turned a *devil,* and God's enemy, a *wolf* to his brother.

S:xi, 466, 42-43.

[143] Vossius, *op. cit.,* p. 226; Hoskins, *op. cit.,* p. 29; Aristotle, *Rhetoric,* III, ix, 15-16; Quintilian, VIII, vi, 68-76.

[144] Demetrius, *On Style,* II, 124, points out that exaggeration may be effected by the extravagance (1) of a term, (2) of a comparison, (3) of a statement of inferiority or superiority. Peacham, *op. cit.,* p. 31, does not consider *hyperbole* a simple substitution, but one which affects the sentence.

[145] *Angels* is used *hyperbolically* for *charitable persons;* i.e., God hath sent some *charitable persons* into the world.

2. Dilated

a. Expressing likeness
Her eyes are *fair as* the light of heaven.
W:xviii, 224, 23f.

b. Expressing inequality
He is *worse than a viper.*
W:xviii, 223, 12.

Besides illustrating the quantitative and the qualitative use of *hyperbole,* these examples indicate how this trope can serve to heighten, as in likening charitable persons to angels, or to debase, as by calling a man a devil or a wolf. Their context also shows a conservatism which extends to the frequencies with which this trope occurs in the six sermons.

Frequencies per Page

	Summer			Winter			
	1	2	3	4	5	6	Averages
Simple	.152	.178	.240	.116	.240	.312	.206
Dilated: likeness				.023	.120	.041	.031
inequality	.114	.053	.072	.116	.120	.041	.083
Totals	.266	.213	.312	.255	.480	.394	.320

Table 16

Aristotle's characterization of *hyperbole* as youthful and "unbecoming for elderly people"[146] helps to explain why Taylor is consistently sparing in the use of this trope. Not only because it satisfies a human tendency to exaggerate and to minimize facts but even more because of the seventeenth century predilection for extravagant *metaphor,* to which the sermons of Andrewes and Donne bear witness,[147] the low frequency of *hyperbole* in Taylor is an evidence of his moderation. Although both the simple and the dilated form of *hyperbole* occur in the six sermons, the former is more abundant, and in the latter group the expression of likeness is less common than the statement of inequality. In view of Taylor's subject, the numerical ratio between quantitative and qualitative *hyperbole* is also of interest.

[146] *Rhetoric,* III, ix, 16.
[147] Mitchell, *op. cit.,* p. 156.

Types of *Hyperbole:* Frequencies per Page

	Summer			Winter			
	1	2	3	4	5	6	Totals
Quantative: 20%							
Number	.038		.024			.041	.103
Size		.071	.072	.023		.062	.228
Qualitative: 80%							
Supernatural	.076		.048	.023		.083	.230
Man	.038	.035	.024	.116	.280	.125	.618
Animals		.035	.048	.023	.040	.041	.187
Things	.114	.071	.096	.069	.160	.041	.551

Table 17

Taylor makes more frequent use of qualitative than of quantitative *hyperbole.* In the latter type he prefers overstatement of size[148] to exaggeration of number.[149] In qualitative *hyperbole* his allusions are more commonly to man[150] and to things[151] than to the supernatural[152] and to animals.[153] Here, as previously noted in *metaphor,* his choice of analogy seems to be guided by the need for concreteness, as is indicated by the one to four ratio of quantitative to qualitative *hyperbole.*

By his sparing and rather conventional use of *hyperbolic* overstatement as well as by the absence of *meiosis,*[154] the

[148] As in W:xxiii, 285, 8-9, "drain the *floods* of the head." My italics.

[149] E.g., S:x, 451, 1, "a thousand irregular causes." *Thousand* is so obvious and common an exaggeration, that Taylor takes the precaution of stating (*Works,* I, 119) that he speaks "without *hyperbole*" when he says that "there are ... five thousand cases of conscience."

[150] Usually a general reference, as in W: ii, 26, 41, the "fools that cried him up"; cf. 29, 25; W:xvii, 214, 7.

[151] For example, in S:xi, 459, 39, he calls temporal ills a "martyrdom."

[152] In this class are Taylor's references to flattery, in W:xxii, 277, 12, as a devil; and his assertion, in W:xxii, 274, 13-14, that speech is greater than the god of silence worshiped by the ancients.

[153] In S:vi, 395, 13-14, Taylor refers to confusing serious and slight sins as mistaking "a grasshopper for an eagle"; in S:x, 446, 5-6, he pictures the unrepentent sinner "wallowing in his filthiness."

[154] J. Smith, *op. cit.,* pp. 54-55, calls *meiosis* the minimizing type of *hyperbole.* Vossius considers both *meiosis* and *auxesis,* which Smith calls the augmentative form of *hyperbole,* figures of amplification.

opposite form of exaggeration, or the understatement of facts by the "use of a lighter and more easie word or term than the matter requires,"[155] Taylor gives further proof of the restraint which has already been noted in his conservative employment of *irony* and *catachresis.*

2. *Litotes*

Litotes is a variant of *synecdoche speciei* which expresses an affirmative by a specific denial of its opposite.[156] It is used either to avoid censure or to increase the effect. The following examples illustrate its use in the Sunday sermons.

Our heart is *not big enough.*[157]

S:ii, 356, 3.

Thou *wouldest not accept*[158] felicity and pardon.

W:ii, 19, 16-17.

It is *not good*[159] to tempt their affections.

W:xvii, 217, 26.

Frequencies per Page

Summer			Winter			
1	2	3	4	5	6	Average
1.292	1.535	2.337	1.511	.920	1.312	1.485

Table 18

[155] J. Smith, *op. cit.*, p. 56. As defined by Hoskins, *op. cit.*, p. 35 and Blount, *The Academy of Eloquence*, p. 31, *meiosis*, which they call *diminution* and divide into two varieties, can be classified with tropes. One of the varieties, *litotes*, is here considered as a kind of *synecdoche*, for it has a more obvious connection with this trope than with *hyperbole*. Of the other, the attenuation of the term by insisting on its erroneous application I noted but three, somewhat doubtful, examples in the six sermons. These three examples are S:ii, 351, 38-39, "actions which men are pleased to call 'sins of infirmity'"; S:x, 446, 28, "that which the world calls folly"; W:xvii, 209, 37-38, "some that were called Christians."

[156] Vossius, *op. cit.*, p. 222; J. Smith, *op. cit.*, p. 61. Cf. Hoskins, *op. cit., diminution.* Italics in the examples are mine. For location of other examples, see Appendix A, pp. 247-48.

[157] Figuratively *too small;* i.e., incapable of comprehending.

[158] I.e., *thou hast refused.*

[159] I.e., it is *wrong, perilous,* or *wicked.*

Although *litotes* may be employed for an emphatic purpose, the examples, which are typical of its use in the Sunday sermons, lead to the inference that it was circumspection, whether habitual or dictated by fear or by deference, which prompted Taylor to make a fairly common use of this cautious method of making an assertion. Although the varying frequencies recorded in Table 18 may be advanced as an argument that circumspection is not a constant, but a fluctuating, characteristic of Taylor's pulpit manner, the deviations from the norm in sermons three and five may be attributed to other causes. In the first case the attempt to convince his royalist hearers that the temporal misfortunes which they were then suffering as a result of the successes of the parliamentarians were no sign of God's displeasure probably required greater wariness than the treatment of the other subjects. In the second case the low frequency of *litotes* in sermon five does not necessarily indicate less concern to avoid censure, for in this sermon to a greater extent than in any of the other homilies in this group he adhered closely to direct quotations[160] from writers whose opinion would bear weight with his auditors. Hence it may not only be assumed that the varying frequencies were dictated by the nature of the subject but, in view of the moderation that is evinced by the low proportion of the bolder tropes, that *litotes* was one of the ornaments on which Taylor relied to give these sermons the temperate tone required by their content.

C. SUMMARY OF SECONDARY TROPES

The five secondary tropes are modifications of the primary species. They represent variations of *metaphor* and *synecdoche:* of *metaphor,* as applied to God in *anthropopathia,* extended in *allegory,* far-fetched or incongruous in *catachresis,* and extravagant in some examples of *hyperbole;* of *synecdoche,* by the negation of a species in *litotes.* That the

[160] For the comparative frequencies of direct quotation see Table 110, p. 218.

first three are significant both as a group and as they serve to counterbalance the abundance or sparsity of *metaphor* we have already noted in Tables 14 and 15. How they correspond with the other secondary tropes and what quantitative significance this group attains in the ornament of the Sunday sermons is shown in the next table.

Comparative Frequencies per Page

	Summer			Winter			
	1	2	3	4	5	6	Averages
Anthropopathia	1.938	1.821	1.855	2.325	.480	.271	1.448
Allegory	.432	.540	.408	.048	.400	.166	.332
Catachresis		.071	.361	.139		.083	.109
Hyperbole	.266	.213	.312	.255	.480	.394	.320
Litotes	1.292	1.535	2.337	1.511	.920	1.312	1.485
Totals	3.928	4.180	5.273	4.278	2.280	2.226	3.694

Table 19

In the average of more than three ornaments per page, which this group of secondary tropes adds to the embellishment of the Sunday sermons, *anthropopathia* has only slightly less numerical significance than *litotes,* and *allegory* only slightly more than *hyperbole,* while *catachresis,* which is too rare to be called a distinguishing trait of Taylor's prose, has but a negligible share. The total frequencies are greatest in the third sermon, which has the highest percentage of *litotes,* and least in the sixth, which has the lowest proportion of *anthropopathia.* The first four sermons, in which both these tropes are relatively abundant, have more than the average number of occurrences; the last two, in which *anthropopathia* is sparse, have less. In both groups there is a counterbalance between the two more numerous tropes, but even with the addition of *hyperbole,* which is more abundant in sermons five and six, this counterbalance is not sufficient to break down the disparity between the quantity of ornament in the first four and the last two sermons.

III. Other Tropes

In the third category of tropes the Renaissance rhetoricians placed those types of borrowing which are allied to the

four primary species less closely or definitely than the varieties we have just considered. Two representatives of this group, *onomatopoeia* and *antonomasia,* appear in the Sunday sermons.

A. *Onomatopoeia*

Onomatopoeia (*nominatio, nominis fictio*) is a type of *metonymous* borrowing in which the tenor and the vehicle bear to each other an aural relation, for the term used imitates "the sound or voice of that which it signifies,"[161] as in "flashing of lightning" and "clinking of fetters."[162] Some illustrations of this trope in the Sunday sermons:

> Every man's fear shall be increased by his neighbour's *shrieks.*
>
> W:i, 10,7-8.

> Talk and useless *babble.*
>
> W:xxiii, 287, 4.

Frequencies per Page

Summer			Winter			
1	2	3	4	5	6	Average
.038	.356	.289	.418	.040	.417	.260

Table 20

An ornament of all six sermons, *onomatopoeia* is not abundant in any of them. Its sparsity accords with the small number of *metaphors* referred to the sense of hearing.[163] However, since it is probably also influenced by the nature of the *onomatopoeic* expressions and the themes of the sermons, a summary of the varieties in which this trope appears will give a better indication of Taylor's attitude toward it and his purpose in using it.

[161] J. Smith, *op. cit.,* p. 72. Vossius, *op. cit.,* p. 227.

[162] Puttenham, *The Arte of English Poesie,* Bk. III, chap. xvi [xvii], "Onomatopoeia or the New namer."

[163] *Supra,* pp. 27, 28.

Varieties of *Onomatopoeia:* Frequencies per Page

	Summer			Winter			
	1	2	3	4	5	6	Totals
I. Imitation of sounds and voices							
babble, prate				.023		.125	.048
clamor, cry		.071		.046		.041	.158
croak, roar		.071				.062	.133
groan, sigh	.038	.178	.168	.209	.040	.145	.778
hallelujah			.072	.023		.020	.115
lop, wallow		.035	.024				.059
shriek			.024	.093			.117
II. Composition							
back-bite, screech-owl				.023		.020	.043

Table 21

Taylor's *onomatopoeia* is limited to approved descriptive words, such as *clamor, groan, lop, roar, shriek,* and is based chiefly on the imitation of sounds and voices.[164] Apparently because most of the sounds imitated are unpleasant, Taylor made sparing use of this trope in his Pentecost (first) and wedding (fifth) sermons. The impression of sorrow and grief contained in *sigh* and *groan* probably explains why Taylor introduced these *onomatopoeic* words most frequently into his sermons on penitence (the second), on tribulation (the third), and on doomsday (the fourth). It is, no doubt, because *shrieks* and *cries* of terror help to create the awesome atmosphere of the last judgment (sermon four) and the censure of *babblers* and *prating* people takes up a large part of the sermon on speech (the sixth) that *onomatopoeia* is most prominent in these two homilies. In general, conservatism and correspondence to theme are the chief distinctions of Taylor's use of *onomatopoeia.*

B. *Antonomasia*

Antonomasia is "a kind of Metonymie or Synecdoche generis"[165] in which common and proper names are interchanged. On the one hand, it consists in the substitution of

[164] Cf. Peacham, *op. cit.*, p. 14; J. Smith, *op. cit.*, pp. 72-74. Quintilian, VIII, vi, 31-32, states that the Romans of his day no longer coined new examples of *onomatopoeia.*

[165] J. Smith, *op. cit.*, p. 67.

a common noun—his dignity, his office, his profession, work, nationality, or notable trait—for a man's proper name; on the other, it provides for the use of a type figure to denote a person with similar characteristics: for example, a rich man may be called Croesus; a great poet, Homer.[166] In the Sunday sermons *antonomasia* is illustrated by examples of the following kinds:

1. By title
   That *their Master* should die a sad and shameful death.
   S:ix, 442, 44-45.
2. By office or work
   This exhortation of *the prophet.*[167]
   S:v, 383, 34.
3. By country or possessions
   The right of *York.*[168]
   S:x, 452, 38-39.
4. By the name of another who has similar traits
   This will make ... *Dives*[169] to be charitable.
   S:ii, 355, 40-41.

Frequencies per Page

Summer			Winter			
1	2	3	4	5	6	Average
.342	.356	.240	.302	.400	.562	.367

Table 22

[166] Vossius, *op. cit.*, p. 222. This trope is similar to *pronominatio* in the *Ad Herennium.* According to Quintilian, VIII, vi, 29-30, *antonomasia* may be formed in two ways: "by the substitution of an epithet as equivalent to the name it replaces or by indicating the most striking characteristic of an individual."

Smith, *op. cit.*, pp. 68-69, gives five ways: (1) by "Your Majesty, your Highness" to a royal person, (2) by an expression like "Honoured Sir" instead of a man's name or title, (3) by the profession or science, (4) by the name of the country, (5) by the name of another who has similar traits.

Italics in examples are mine.

[167] I.e., *Jeremy.* See *Works* of Taylor , IV, 381.

[168] I.e., the Duke of York.

[169] I.e., a rich worldling.

Although Taylor employs *antonomasia* in every sermon, he makes sparing use of this device of the fourth century sophist. Only once, in the sixth sermon, do his illustrations of this trope reach a fifty-percent frequency; in the third and fifth, they are but half as abundant. This restricted use is probably due to the lack of imaginative appeal and to a certain amount of conventionality which must be observed if the trope is not to become ambiguous. As will be seen in the following table, the appellatives given to Christ in view of His relation to men are Taylor's most prolific source of *antonomasia.*

Types of *Antonomasia:* Frequencies per Page

	Summer			Winter			
	1	2	3	4	5	6	Totals
I. By office or work							
Redeemer, Savior	.076	.035	.072	.116	.160	.291	.750
Apostle	.114	.107	.048	.023	.200	.104	.596
Judge, advocate				.138			.138
Others	.038	.178	.048	.023		.041	.328
II. By title							
Master		.035	.048				.083
Others	.038					.041	.079
III. By country			.024		.040		.064
IV. By similar traits	.076		.024	.046		.083	.229

Table 23

Taylor's *antonomasia* is conservative not only in number but also in kind. He *antonomastically* designates a man by his title, his profession or work, his country, or the name of another to whom he bears a resemblance in manners or condition—all of which are approved sources for this trope. Furthermore, he adheres to orthodox appellations, such as references to Christ as *the Redeemer, Messias, Savior,* and *Head,* to St. Peter or St. Paul as *the apostle,* to David as *the psalmist.* For types of persons with similar traits, such as Lazarus, Hecuba, and Silenus, he draws on the Bible and the classics.

C. *Summary of other Tropes*

Comparative Frequencies per Page

	Summer			Winter			
	1	2	3	4	5	6	Averages
Onomatopoeia	.038	.356	.289	.418	.040	.417	.260
Antonomasia	.342	.356	.240	.302	.400	.562	.367
Totals	.380	.712	.529	.720	.440	.979	.627

Table 24

Although neither *onomatopoeia* nor *antonomasia* attains numerical prominence, in the last sermon the two together reach a total of nearly one example per page. Because of Taylor's practice of drawing chiefly on unpleasant sounds for *onomatopoeia,* this ornament is most common in those sermons in which the purpose of making evil unattractive has the largest place: namely, in the second, the fourth, and the sixth, which also have the highest total percentages of these two types of borrowing. *Antonomasia* is not restricted in the same manner and, because of its more general nature, recurs more constantly.

IV. SUMMARY OF TROPES

Tropes, or rhetorical ornaments which consist of the substitution of one word for another, are represented in the Sunday sermons by eleven of the types which were recognized in Taylor's day. Four types—*metaphor,* which is based on similarity of effects, *metonymy,* which depends on a causative or symbolic relation, *synecdoche,* in which the more restricted of the terms is included in the more general, and *irony,* in which there is a contradiction between the expressed and implied term—constitute the fundamental species. Of these species, which in this study are called primary tropes, there are five modifications: *anthropopathia, allegory, catachresis,* and some examples of *hyperbole* are modes of *metaphor;* and *litotes,* the negation of a species, is a form of *synecdoche.* Finally, there are *onomatopoeia* and *antonomasia,* which are tropical in origin and nature. These eleven tropes are found in the Sunday sermons in propor-

tions which are determined not only by the nature of the ornament itself and the frequency with which it occurs in ordinary speech but also by Taylor's subject and purpose in the individual homily.

The predilection for the palpable is evident in the ratio of occurrences recorded for the primary species. *Irony* is the only trope in this group which has no appreciable significance in the ornament of the six sermons. It too is the only one which is not used basically as a means of giving concrete expression to the abstract. All the others, as vehicles of sense appeal, are most abundant in those types by which they bring the immaterial within the range of man's experience.[170] Thus in *metaphor* analogies which invest abstractions with physical forms taken from familiar things are most numerous, and those which delight the visual imagination, water and fire, for example, have a larger role than those which are directed toward less impressionable senses; in *metonymy* the concrete symbol and the instrumental cause are given preference; and in *synecdoche* the graphic and definite—the part for the whole, the species for the genus—predominate.

If the analogies referred to the senses and derived from the elements betray a partiality for the luminous, they also show discernment in the choice of the adequate. They lead to no inappropriate or excessive brightness nor yet to a use of visual *metaphors* for intellectual concepts other than those which are authorized by Scriptural precedent. A like moderation is displayed, on the one hand, in the adherence to Biblical types that prevents the infiltration of skepticism through the rare analogies between man and animals; and, on the other, in the sparing use of those tropes which savor of the artificial and are more extreme or less conducive to dignity. Thus the examples in which there is an intermixture of the literal are most common in *allegory; catachresis* is negligible; and neither *hyperbole, onomatopoeia,* nor *antonomasia* departs from conventional expressions or occurs

[170] See Tables 2, 4, and 6.

abundantly in any sermon. Furthermore, *litotes,* the most numerous of the minor tropes, serves Taylor as a means of attenuating his statements and maintaining a temperate tone.

The third influence in determining the kind and amount of tropical ornament is the theme of the individual sermon. While the six sermons collectively yield examples of eleven tropes and of all their major subdivisions which were recognized by discriminating seventeenth century rhetoricians, each exhibits a pre-eminence or a deficiency, a large quantity of some particular kind of borrowing or an especially appropriate analogy by which it is distinguished from the others.

The first sermon, which has the most abstruse subject, contains the highest percentage of *metaphor* and *metonymy* as well as a relatively large proportion of *anthropopathia* and *allegory.* The imagery in all four tropes shows a more or less obvious relation to Taylor's primary aim—the explanation of grace and its effects in the soul. Both theme and purpose are apparently linked with the *metaphors* based on captivity, eating and drinking, gardening, the government of a kingdom, a treasure, property rights, and travel, which recur most frequently in this sermon; with the abundant *metonymous* substitutions of the effect for the cause; and with the stress on *anthropopathia* that brings out the relations between God and man.[171] Moreover, the analogies with fire and nourishment form singularly appropriate *allegories* in a sermon preached on the anniversary of the day when the Holy Spirit came down in the form of fiery tongues to strengthen the souls of the apostles.[172]

The second sermon is individualized by apt analogy and by the stress on consequents in *metonymy* and on the specific in *synecdoche.* The first two of these also serve as

[171] See Tables 2, 4, and 10.

[172] This sermon was begun on Pentecost and finished on the following Sunday.

an index to Taylor's purpose of urging the sinner to timely and effectual conversion. Especially is this true, first, of the *metaphorical* references to repentance as the title page of a book, to creatures as the mirrors of God's attributes, and to sinful inclinations slain and laid on the altar; secondly, of the *anthropopathia* in which God is depicted as pleased or displeased with man, who has entered into a covenant with Him; and, finally, of the *allegories* personifying *repentance, sorrow, resolution,* and *sin.*

In the third sermon the contrast between temporal suffering and eternal reward is given greatest stress in the *metonyms* employing signs that signify things, in the *anthropopathia,* and in the *allegory.* The first consists chiefly of the symbolical use of the sword, the cross, and the crown; and the second of anagogic allusions to the master who rewards and punishes his servants; while in the last the portrayal of virtue as a mourning widow and of the city of God set over against the city of the devil are notably consonant with the theme. This sermon also has the highest percentage of *litotes.*

Although the last judgment, which is the theme of the fourth sermon, is significantly shadowed forth in analogies with dress, business transactions, and legal proceedings, it is chiefly through the abundance of vivid and varied *anthropopathia* that the atmosphere of doomsday is created and Taylor's purpose of instilling a salutary fear into the heart of the sinner is achieved.

Besides having the lowest percentage of *metonymy, litotes,* and *antonomasia* and the highest of *hyperbole,* the fifth sermon is individualized by the images that recur in its *metaphor* or are developed into *allegories.* In the former, allusions to human relations and to the tie or bond, both of which have connotative relevance for the theme of marriage, attain highest numerical significance; in the latter, there appear three highly pertinent analogies: the Church as the Spouse of Christ, nature as mother of creatures, and chastity as a garden immured.

The sixth sermon, which is markedly deficient in *metaphorical* borrowings, especially in *anthropopathia,*[173] nevertheless has its quota of significant tropes: the analogies based on games of chance, laundering, medicine and disease to signalize some of the evils of talking, and the recurrence of the word *tongue* both in the *metonymic* sense of speech, in which use it gives this sermon a pre-eminence in the substitutions of the instrumental cause for the effect, and as a *synecdochism* for the speaker. This sermon has, moreover, a relatively high proportion of *onomatopoeic* words to designate idle or excessive talking and the largest number of illustrations of *antonomasia.*

The foregoing recapitulation of the distinction between the tropical ornament of the individual sermons has been restricted to the chief characteristic tropes and to those images which are outstanding because of their relative abundance. There are, however, in each sermon some tropes and analogies which seldom occur and do not appear to have any notable pertinence for the theme, but which nevertheless contribute to the general effect. These are all included in the quantitative summary of the three classes among which the tropes in the Sunday sermons are distributed.

Tropes: Comparative Frequencies per Page

	Summer			Winter			
	1	2	3	4	5	5	Averages
Primary	11.364	9.927	9.735	6.902	7.280	7.686	8.816
Secondary	3.928	4.180	5.273	4.278	2.280	2.226	3.694
Other	.380	.712	.529	.720	.440	.979	.627
Totals	15.672	14.819	15.537	11.900	10.000	10.891	13.137

Table 25

The first class, to which belong the four species—*metaphor, metonymy, synecdoche,* and *irony*—has an average frequency which is more than twice that of the secondary tropes—*anthropopathia, allegory, catachresis, hyperbole,* and *litotes*—and thirteen times that of the others—*onoma-*

[173] See Tables 14 and 15.

topoeia and *antonomasia;* that is, these three groups are related by a ratio which is approximately 1:6:13. These proportions are maintained in only one sermon, the second. In the first, which has the highest total frequency, the ratio is 1:13:30; in the third, which ranks second, it is 1:10:17; and in the fifth, which has the least tropical ornament, it shifts to 1:5:16.

That these variations are due to diversity among the tropes themselves, by reason of which each is either generally adaptable or consorts with one subject better than with another, needs no further reiteration. However, inasmuch as the summer sermons all have more than the average number of tropes and the winter sermons have less,[174] it would seem that Taylor's prose underwent a change between 1651, when the earlier series was published, and 1653, when the later one appeared. If such is the case, it remains for the later chapters of this study to discover whether the change was in favor of a plainer prose or of some other type of ornament.

[174] This applies also to *metaphorical* tropes. See Table 15.

CHAPTER III

FIGURES OF DICTION

The second type of rhetorical ornament is the figure of diction. Its distinctive means of contributing perspicuity and elegance to prose is through the artistic combination of words. Although it cannot disregard the sense of the expression, its concern is neither the unusual significance of a term, for that is the function of the trope, nor the exact delineation of the idea, for that is the purpose of a third type of ornament, the figure of thought, but the arrangement of the words according to patterns which please the ear and aid in impressively setting forth the concept.

Figures of diction are divisible into three general classes. The first depends on repetition; the second is based on the inclusion or exclusion of words not essential to the thought; and the third comprises all the other purely structural devices which occur in the six sermons analyzed.[1]

I. Figures of Repetition

Among figures of repetition—the Gorgianic devices for prose rhythm—[2] there are three genera: the balanced structure, the repetition of words, and the reiteration of sounds. Although the first of these has but one form, *compar,* the second and third have several species.

A. OF STRUCTURAL UNITS

Compar (*isocolon, parison*) is a figure of diction which balances the parts of a sentence by a similar structure and a nearly equal number of syllables.[3] The balance involves two

[1] Vossius divides figures of diction into devices of repetition, of deficiency, and of excess. Since neither he nor any other rhetorician adequately classifies all the devices treated in this study, the division used here is only partly historical.

[2] Manuel Rosenblum, *The Gorgianic Figures in the Greek and Latin Rhetoricians* (Cornell University Dissertation, 1934).

[3] John Smith, *The Mysterie of Rhetorique Unvail'd,* p. 216. Thomas Wilson, *The Arte of Rhetorique,* p. 204: "Egall members are such,

or more members and is often accentuated by repetition of words or sounds. Taylor uses the less artificial forms of this device in a variety of patterns.

1. Of clauses

a. Exact balance of two[4]

Which now no language can express,
and then no patience can endure.

W:ii, 24, 37-38.

b. Heaped balance of five[5]

Faith is his foundation, and
hope is his anchor, and
death is his harbour, and
Christ is his pilot, and
heaven is his country.

S:xi, 465, 2-4.

c. Chiastic balance[6]

No man were vicious but he that is punished ,and
nothing were rebellion but that which cannot be easily suppressed; and
no man were a pirate but he that robs with a little vessel; and
no man could be a tryant but he that is no prince.

S:x, 451, 31-34.

d. Alternating or interrupted[7]

The apostles He chose for preachers,
and they had no learning;
women and mean people were the first disciples,
and they had no power;

---

when the one halfe of the sentence answereth to the other, with just proportion of number, not that Sillables of necessitie should bee of iust number, but that the eare might iudge them to be egall, that there may appeare small difference. As thus. Law without mercie is extreme power, yet men through foly deserue such Iustice." The ancient rhetoricans made a distinction between *isocolon* and *parison*, but Henry Peacham, *The Garden of Eloquence*, p. 58, gives both as *synonyms* for *compar*. The ancients defined *parison* as a similarity of structure in two clauses and *isocolon* as an equality of the number of syllables in the balanced members. Cf. Quintilian, IX, iii, 75-76, 80.

[4] With *antithesis*.

[5] With *incrementum, polysyndeton, and hypozeuxis*.

[6] With heaped *paradiastole* and *polysyndeton*.

[7] With *distributio, asyndeton,* and *hypozeuxis*.

the devil was to lose his kingdom,
and he wanted no malice.

S:ix, 439, 34-37.

2. Of phrases

a. Exact balance of two[8]
Not only to his house,
but also to his heart.

W:xviii, 222, 37.

b. Heaped balance of three[9]
Sacred as the threads of life,
secret as the privacies of the sanctuary, and
holy as the society of angels.

W:xviii, 226, 26-28.

c. Heaped parallel balance[10]
At the public games and
in private feasts,
in the baths and
on the beds,
in public and
in private,
to sleeping and
waking people.

W:xxii, 277, 29-31.

d. Alternating balance[11]
Destroys his brother, and
destroys himself, and
confounds governments, and
raises armies.

W:iii, 34, 9-10.

Frequencies per Page

Summer			Winter			
1	2	3	4	5	6	Average
7.452	6.464	8.939	8.209	7.760	6.812	7.606

Table 26

Taylor made more frequent use of *compar* than of any other single ornament that has yet been considered. In view

[8] With *epanorthosis* and *paromoeon.*
[9] With *distributio, simile, epitheton,* and *paromoeon.*
[10] With *antithesis* and *asyndeton* of pairs.
[11] With *congeries* and *polysyndeton.*

of the length of his periods, the average of more than seven occurrences per page shows that he wrote few sentences which do not contain at least two phrases that repeat a cadence and that there must be a corresponding abundance of figures of comparison, contrast, and heaping, with which, as indicated in the examples, *compar* naturally combines. We may infer from Table 26 either that Taylor employed fewer of those figures of thought which require structural balance in the second and sixth sermons than he did in the others or that his individual examples in these sermons are longer. The first inference will be considered in the next chapter;[12] the second will be tested in the following table.

Compar of Phrases and Clauses: Frequencies per Page[13]

	Summer			Winter			
	1	2	3	4	5	5	Averages
Phrases: 2	3.766	3.822	4.943	4.047	3.560	3.116	3.876
3 or more	.874	.285	.530	1.279	1.360	1.239	.928
Clauses: 2	2.508	2.357	3.274	2.465	2.680	2.270	2.592
3 or more	.304		.192	.418	.160	.187	.210
Totals	7.452	6.464	8.939	8.209	7.760	6.812	7.606

Table 27

Although the fairly common occurrence of heaped phrases and the moderate number of heaped clauses in the balance of the sixth sermon, by involving longer examples, do to some extent compensate for the lower frequency of *compar*, there is no evidence of such compensatory lengthening in the second sermon. Not only does this sermon have the fewest examples of balance in heaped phrases but it has no heaped clauses in which *compar* occurs. Hence it probably has fewer of the figures with which *compar* naturally combines than have the other sermons. We may not infer, however, from the sparsity of *compar* in constructions of more than two elements that there is less heaping in the second sermon; frequently only two consecutive members of a series are balanced.

[12] *Infra*, pp. 156, 184.

[13] For the location of examples see Appendix B, p. 250.

Since *compar* is most abundant in the shortest and simplest form, the balance of two phrases, since it consists of two clauses more commonly than of a series of phrases, and since it rarely occurs in three or more clauses, we may assume that Taylor favored the less artificial forms and wished to avoid the monotony or the jingling rhythm that would result from a repetition of the same phrasal pattern in a long series.

The abundance of *compar* in the six sermons warrants a further inquiry into the manner in which Taylor uses it. We have already noted (in the examples) that he groups the balanced structures into parallel, chiastic, and alternating or interrupted patterns and combines them with other figures both of diction and of thought. By these practices he avoids the tedium produced by mechanical repetitions. His *compar* does not impress the reader as artificial or affected, but as being subservient to the idea and in harmony with the matter.[14] He sometimes interrupts it, as with the phrase in the following example:

> *we are made sons of God;*
> and by the Spirit of a new life *we are made new creatures.*[15]

He freely introduces modifications, such as the *ellipsis* in

> On the one side there was *scandalum crucis,*
> on the other *patientia sanctorum.*[16]

He does not limit it to comparisons and contrasts, but associates it with other figures, as exemplified by the following *aetiologia:*

> It is not virtue, because
> it is prosperous.[17]

In fine, it appears that Taylor is at home with *compar.* He uses it to create the consonance of phrases and clauses, to accentuate the parity of coordinate elements, to give

[14] Peacham, *op. cit.*, p. 59, warns preachers that the artificial forms of this figure do not accord with the grave matter they must treat.

[15] S:ii, 347, 42-43. Italics mine.

[16] S:ix, 439, 42-43. Combined with modified *anaphora.*

[17] S:x, 451, 23. Combined with *anaphora.*

structural emphasis to heaped figures, and to harmonize dependent and independent members. His constant and freely modified use of this structural device bespeaks a prose that is rhythmic and smooth with the natural ebb and flow of a recurrent, but varied, melody.

B. OF WORDS

The repetition of words is one means by which Taylor enhances and varies *compar* and marks the rhythm of his prose. In the six sermons analyzed he employs nine varieties of this type of ornament: *anaphora, epistrophe, symploce, epanalepsis, anadiplosis, epanodos, climax, epizeuxis,* and *epimone.*[18]

1. *Anaphora*

Anaphora (*repetitio, iteratio, epanaphora*) is a figure of diction in which a significant word or expression is repeated at the beginning of successive sentences, clauses, or phrases.[19] Taylor uses the following varieties of this figure:

a. Perfect

(1) Of sentences

The Spirit doth not create or enlarge our appetites of things below...
The Spirit doth not inflame our thirst of wealth.
S:i, 339, 23-26.

(2) Of clauses

(a) Substantives

God exacted all upon this stock;
God knew this could do everything.
S:ii, 355, 38-39.

He hath taken away all excuses from us,
He hath called us off from temptation,
He bears our charges,

[18] Although *antithesis* comes into consideration as a device in which words are frequently repeated, the contrast itself involves an idea, and, therefore, the figure is one of thought.

[19] Quintilian IX, iii, 30. Peacham, *op. cit.*, p. 41, rules out prepositions and conjunctions in his caution: "heede ought to be taken, that the word which is least worthie or most weake, be not taken to make repetition, for that were very absurd." Italics in examples are mine.

He is always beforehand with us in every act of favour.
W:ii, 29, 19-21.

(b) Verbs
Suppose all this be done . . . ;
suppose that he hath wept and fasted, prayed and vowed.
S:v, 391, 32-37.

(c) Modifiers[20]
When a vice stains his soul,
when he is a fool in his manners,
when he is proud and impatient of contradiction,
when he disgraces himself by talking weakly.
W:xxv, 317, 35-37.

(d) Phrases
By them He not only checks the beginning errors and approaching sins of His predestinate; but
by them He changes governments, and alters kingdoms, and is terrible among the sons of men.
S:x, 456, 40-43.

(e) Clauses
It is He that suffers in all His members;
it is He that 'endures the contradiction of all sinners;'
it is He that is 'the Lord of life.'[21]
S:ix, 436, 2-4.

We must not only have overcome sin, but
we must after great diligence have acquired the habits of all those christian graces which are necessary.[22]
S:v, 392, 4-6.

(3) Of phrases
(a) Substantives
" . . . *Nothing* availeth but a new creature,"
nothing but "faith working by charity,"

[20] The adverb, with *distributio, asyndeton,* and *hypozeuxis.*

[21] With *asyndeton.*

[22] The repetition of pronoun and verb is one of the more common, but less striking, forms in which Taylor employs *anaphora.*

nothing but "keeping the commandments of God."
S:vi, 401, 18-20.

Thought *their* piety to be want of courage, and
their discourses pedantical, and
their reproofs the priests' trade.
W:i, 11, 29-30.

(b) Verbals

More troubled *to reconcile* virtue and misery, than *to reconcile* their affections to the suffering.
S:ix, 431, 15-16.

Giving us all and
giving us more than we desired.
W:ii, 29, 7-8.

(c) Modifiers

The same fortune, *the same* family, *the same* children, *the same* religion, *the same* interest, '*the same* flesh.'
W:xviii, 222, 31-32.

Never thinking to return into the ways of God. . . ,
never renewing their resolutions.
S:v, 389, 32-34.

(d) Phrases

In the day *of His* power and
of His wrath.
W:ii, 30, 20-21.

b. Imperfect

(1) Addition of a word

Every man naturally consists of soul and body; but
every christian man that belongs to Christ, hath more.
S:ii, 347, 31-33.

For *Christ* considers nothing but souls . . .
Christ our Captain hangs naked upon the cross.
S:ix, 444, 22-26.

(2) Modification of phrase or clause

He that persuades
an ugly, deformed man, that he is handsome,
a short man that is tall,
a bald man that he hath a good head of hair,
makes him to become ridiculous.
W:xxiv, 305, 19-21.

They cannot die for God,
they can lose no lands for Him.
S:x, 446, 43-44.

(3) Change in form of the word[23]

It signifieth 'easiness,' 'complying foolishly' ...;
'*it signifies* any thing that serves rather for ornament than for use.'
W:xxiv, 305, 4-8.

Strange it should be so; but
stranger that any man should rely upon such a vanity.
S:vi, 403, 8-10.

Frequencies per Page

	Summer			Winter			
	1	2	3	4	5	5	Averages
Perfect	3.156	2.686	1.879	2.465	2.240	2.083	2.418
Imperfect	.456	.671	.843	.674	.520	.625	.631
Totals	3.612	3.357	2.722	3.139	2.760	2.708	3.049

Table 28

In view of the naturalness with which *anaphora* supplements the balanced and the heaped structures which, judging from the abundance of *compar,* are numerous in the six sermons, the average of three examples per page is not high. Since we have noted that Taylor avoided the more artificial forms of *compar* and, as is evident from the examples, employed initial repetition in a large variety of forms, it is noteworthy that, according to Table 28, perfect *anaphora* is from two to seven times as numerous as the imperfect form. The following table shows the proportions between sen-

[23] *Polyptoton.*

tences, clauses, and phrases in twofold and heaped repetitives.[24]

Comparative Frequencies of Different Forms of *Aanaphora*

	Summer			Winter			
	1	2	3	4	5	5	Averages
Sentence	.192	.035	.096	.046	.040		.068
Clause: 2	2.166	1.838	1.686	1.721	1.480	1.691	1.764
3 or more	.494	.636	.482	.512	.320	.403	.474
Phrase: 2	.342	.742	.241	.558	.480	.445	.468
3 or more	.418	.106	.217	.302	.440	.169	.275
Totals	3.612	3.357	2.722	3.139	2.760	2.708	3.049

Table 29

In all the sermons there is a predominance of clausal *anaphora.* As in *compar,* the figures comprised of two members are more numerous than the longer and more striking examples. This is quite normal, for the twofold form of *anaphora* is particularly useful in explanation and gives to the prose an even tempo, which is destroyed by the display of vehemence attached to more frequent repetitions. The examples comprised of more than two members, especially when the latter are brief, convey the impression that Taylor was carried away by his enthusiasm and earnestness; they do not give the artificial effect which is sometimes produced in the works of the euphuists. As Taylor uses it the figure is still in good repute and has particular cogency both for emphasis and for coherence. Even apart from *compar,* which it frequently accentuates, *anaphora* gives a seeming regularity to the movement of the prose.

2. *Epistrophe*

Epistrophe (*conversio, epiphora, antistrophe*) is the reverse of *anaphora.* It consists of the repetition of the same word at the end of successive sentences, clauses, or phrases.[25] Here, as in *anaphora,* Taylor employs both perfect and im-

[24] For the location of the examples on which these tables are based see Appendix B, pp. 255ff.

[25] J. Smith, *op. cit.,* p. 98; Thomas Blount, *The Academy of Eloquence,* p. 8; George Puttenham, *The Arte of English Poesie,* Bk. III, chap. xix. Italics in examples are mine.

perfect examples with the variety displayed in the following illustrations.

a. Perfect

(1) Of sentences

'If the righteous scarcely be saved' or escape God's angry stroke, the wicked must needs be infinitely more *miserable*' . . . 'neither I nor my son,' said the oldest of the Greek poets, 'would be virtuous, if to be a just person were all one as to be *miserable.*' No, not only in the end of affairs and at sunset, but all the day long, the godly man is happy, and the ungodly and the sinner is very *miserable.*

S:xi, 467, 29-38.

(2) Of clauses

Their . . . profession and institutions is
to live like Him,
and when He requires it *to die for Him.*

S:ix, 440, 34-35.

(3) Of phrases

A gladness in our neighbour's *good,*
a pleasure in doing *good.*

W:xxiii, 291, 41-42.

(4) Of three clauses in alternating pattern

If it be a hearty and permanent *sorrow,*
it is an excellent beginning *of repentance,*
and God will to a timely *sorrow*
give the grace *of repentance.*

S:v, 391, 8-10.

b. Imperfect

(1) Of sentence: by addition

This was the purpose of His resurrection and ascension, of the end and design of all the miracles and graces of God manifested to all *the world by Him.*
And now what man is so vile, such a malicious fool, that will refuse to bring joy to his Lord by doing himself the greatest good in *the world?*

W:ii, 20, 34-36.

(2) Of clauses

(a) By addition

The calamity itself is enough to chastise the

gaieties of sinning persons, and to bring him to *repentance;*
it may be sometimes fit to insinuate the mention of the cause of that sorrow, in order to *repentance, and a cure.*
W:xxv, 318, 4-7.

Who is born anew of the *Spirit,*
that is regenerate by the *Spirit* of Christ,
he is led by the *Spirit,*
he lives in the *Spirit.*[26]
S:ii, 355, 17-19.

(b) By change in number[27]
We shall find it to be the one half of all that which God requires of *Christians.*
Faith and repentance are the whole duty of a *Christian.*
S:vi, 394, 21-22.

(3) Of phrases: by change of form[28]
The jesting of mimics and *players,*
that of the fool in the *play.*
W:xxiii, 289, 10-11.

Frequencies per Page

	Summer			Winter			
	1	2	3	4	5	5	Averages
Perfect	1.406	1.571	.747	.814	.600	.542	.947
Imperfect	.836	.893	.506	.418	.360	.375	.565
Totals	2.242	2.464	1.253	1.232	.960	.917	1.512

Table 30

Not only the variety noted in the illustrations but also the moderate frequency and the preference for imperfect forms recorded in Table 30 indicate that in his use of *epistrophe* Taylor avoided the monotonous rhythm that would result from its regular and frequent introduction into his prose and insured the greater cogency of this figure when he brought it in to emphasize an important word or to call attention to a parallelism of similar or contrasted ideas.

[26] This example is nearly perfect; the addition, which is restricted to one member, breaks the regularity of the *compar.*

[27] *Polyptoton.*

[28] *Polypototon* as in (2) (b) above.

Although the disparity between the first two sermons and the last two may suggest that he was not consistent in his use of this device, in the former sermons he employed it with a frequency proportioned to that of *anaphora,* and in the latter his practice conforms with the decrease of ornament that has already been noted in the case of tropes. Moreover, in sermon two, which is lowest in *compar,* he probably relied on the music of end rhyme to compensate for the deficiency in structural balance. The effectiveness of this substitution may be seen in the following example, in which *epistrophe* breaks the asymmetrical members into balanced units:

> It is because the action is pleasing to *God*
> in the relation of obedience or imitation,
> and because the man is honoured by *God*
> or by God's vicegerent.[29]

Comparative Frequencies of Different Forms of *Epistrophe*

	Summer			Winter			
	1	2	3	4	5	5	Averages
Sentence	.152	.428	.144	.046	.080	.042	.150
Clause	1.444	1.679	.844	.884	.640	.667	1.026
Phrase	.646	.357	.265	.302	.240	.208	.336
Totals	2.242	2.464	1.253	1.232	.960	.917	1.512

Table 31

Epistrophe is like *anaphora* in occurring more frequently in clauses than in phrases and seldom in sentences. Inasmuch as the clause is the normal unit for the expression of an idea, the preponderance of clausal *epistrophe* implies that this device is a purposeful, not an idle, ornament in the Sunday sermons. Whereas the long sentences that Taylor ordinarily writes destroy the effectiveness of the repetition and phrases offer but an occasional opportunity for introducing it in an unaffected manner, clauses permit it to be used as a natural means of emphasizing similar or contrary ideas. Hence, as will be seen in the following table, it is found most often in pairs.

[29] S:v, 381, 3-5.

Length of *Epistrophe*: Frequencies per Page

	Summer			Winter			
Members	1	2	3	4	5	6	Averages
Two	2.053	2.250	1.205	1.232	.840	.896	1.413
Three	.152	.178	.048		.120	.021	.087
Four	.037	.036					.012
Totals	2.242	2.464	1.253	1.232	.960	.917	1.512

Table 32

Not only is *epistrophe* of four members rare but Taylor introduces modifications into both the examples noted in Table 32. Threefold *epistrophe* is more abundant, but it too is often varied. If not, it is so consonant to the thought that it does not deteriorate into an artificiality which would ill accord with the grave matter treated in the sermons. This is illustrated by the following example, in which *epistrophe* is combined with *compar* and *ellipsis:*

Look not back upon him that strikes *thee*
but upward to God that supports *thee,*
and forward to the crown that is set before *thee.*[30]

Such occasional uses indicate Taylor's awareness of the possibilities of this figure for emphasizing the thought and for enhancing the balance of his *compar* and varying the rhythm of his prose. The moderation which was noted in the *anaphora* of the six sermons is equally manifest here. From it we may conclude that the love for verbal harmony, which has been remarked as one of his outstanding traits,[31] did not lead Taylor to sacrifice dignity or thought.

3. *Symploce*

Symploce (*complexio*) is a combination of *anaphora* and *epistrophe;* that is, a repetition of both the first and the last word in successive sentences or clauses.[32]

[30] S:xi, 461, 33-34.

[31] Edmund Gosse, *Jeremy Taylor,* p. 215; Logan Pearsall Smith, "Introduction," *The Golden Grove,* p. xxx.

[32] J. Smith, *op. cit.,* p. 100; Peacham, *op. cit.,* p. 43.

a. With *compar*

(1) Initial clause and final noun

There is a 'day of visitation,' 'our own *day:'* and
there is 'a day of visitation' that is 'God's *day.'*
S:vi, 404, 15-17.

(2) Pronouns

Our thankfulness obliges *us,* and
our necessities engage *us.*
W:xxii, 274, 31-32.

(3) Pronouns between two clauses[33]

And some of these	shall shame	the wicked,
and *some*	*shall* curse	*them,*
and *some*	*shall* upbraid	*them,*
and all	shall amaze	them.

W:i, 15, 15-17.

b. Without *compar*

For *dying* is *not enough,*
and *dying* in a good cause is *not enough.*
S:xi, 459, 18-19.

Frequencies per Page

Summer			Winter			
1	2	3	4	5	6	Average
.266	.286	.241	.115	.080	.166	.192

Table 33

In view of the highly artifical nature of *symploce* and the manner in which Taylor varied *anaphora* and *epistrophe* to keep these devices from becoming too obvious or by their appeal to the ear diverting attention from the subject, the low frequency recorded in Table 33 is to be expected. What significance may be attached to the fact that this figure is more abundant in the earlier than in the later sermons is not yet apparent. It may indicate that Taylor bestowed less care on the sermons of the winter series, or it may show an

[33] The first clause forms an *anaphora* and the last an *epistrophe* with the two members of the *symploce* (combined with *distributio, polysyndeton,* and *ellipsis*).

advance toward naturalness and one stage in a gradual emancipation from the rhetorical devices which he had learned to use when he was a pupil in the grammar school.

4. *Epanalepsis*

Epanalepsis (*resumptio*) is a figure of repetition in which the beginning of the sentence or clause corresponds to the ending.[34] The repetition consists of one or more words and may be either perfect or imperfect. Although in practice the repetition of a noun or pronoun ordinarily involves two cases, if it shows no apparent modification, it is classed as perfect.

a. Perfect

(1) Noun

'*Peace* with all men' implies both justice and charity, without which it is impossible to preserve *peace.*
S:vi, 401, 31-32.

(2) Noun with modifier

Every man is bound to reprove *every man.*
W:xxv, 320, 25-26.

(3) Infinitive

So *to love* myself and my little interest as to prefer it before the soul of him whom I ought *to love.*
W:xxiv, 305, 30-32.

b. Imperfect

(1) Addition at the beginning

Most of the *graces* of christianity are suffering *graces.*
S:ix, 442, 21-22.

(2) Addition at the end

God glories in the appellative that He is "the Father of mercies, and the *God* of all comfort."
W:xxv, 314, 2-4.

(3) Change of case in pronoun

He means we should obey *Him.*
W:xviii, 227, 20.

[34] J. Smith, *op. cit.*, p. 101; Quintilian, VIII, iii, 51. Italics in examples are mine.

(4) Change in form of noun[35]
God afflicts the *godly.*
S:x, 446, 14.

(5) Change in function of word
The *evil* portion shall be continual without intermission of *evil.*[36]
W:iii, 41, 32-33.

(6) Change in phrase
A grief then, is nothing like *a grief now.*
W:iii, 40, 44-41,1.

Frequencies per Page

	Summer			Winter			
	1	2	3	4	5	5	Averages
Perfect	.228	.357	.072	.046	.120	.146	.161
Imperfect	.380	.428	.530	.489	.200	.479	.418
Totals	.608	.785	.602	.535	.320	.625	.579

Table 34

In view of the value of *epanalepsis* for emphasizing a word and unifying the sentence and its freedom from the affectation attached to some of the other devices,[37] the average frequency of one example for two pages is not high. This sparing use as well as the preference for the less obvious imperfect types, in which the iterance is varied by addition, modification, or inflection, is a further evidence of the judicious restraint that Taylor displayed in using the repetitives which have been previously considered. In this case, however, his motive could not have been to avoid choppy rhythm, for that is not the effect produced by *epanalpsis;* rather it must have been to give his prose the elegance which results from a use of this figure whenever he could do so without sacrificing the temperate tone and naturalness of the expression. Pronouns comprise 39% of the examples, and cognates give an air of spontaneity, while they serve the double purpose of emphasis and of welding the sentence into an artistic unit.

[35] Change in form and in function (5) are types of *polyptoton.*

[36] See Appendix B for location of other examples of these and the following figures. Italics in examples are mine.

[37] Blount, *op. cit.*, p. 8.

5. *Anadiplosis*

Anadiplosis (*reduplicatio, epanadiplosis, anastrophe, epanastrophe, redoubling*) is a figure of diction in which the last word or phrase of a sentence or clause is repeated first in the sentence or clause that follows.[38] It appears in the Sunday sermons in varying degrees of exactness.

a. Perfect

(1) Exact immediate repetition of noun in clauses

Since God hath said that without actual holiness no man shall see *God, God* by His own will hath restrained His power.[39]

S:vi, 402, 34-36.

(2) Repetition of noun in sentences with article intervening

Thou gavest her for use, not for *dominion.* The *dominion* of a man over his wife is no other than as the soul rules the body.

W-xviii: 220, 39-41.

(3) Repetition of noun in clauses with conjunctive particle intervening

God intended it not for *man,* but *man* would imitate the devil's pride.

W:iii, 41, 19-20.

That is as much in nature beyond *a soul* as *a soul* is beyond a body.

S:ii, 348, 7-8.

He that dies without charity dies without *God,* "for *God* is love."

S:xi, 458, 19-20.

(4) Repetition of phrase in clauses

Christ was to do His great work *by sufferings,* and *by sufferings* was to enter into blessedness.

S:ix, 434, 13-14.

When our prayers are the voices of *our spirits,* and *our spirits* are first taught, then sanctified, by God's spirit.[40]

S:ii, 344, 28-30.

[38] J. Smith, *op. cit.,* p. 92; Peacham, *op. cit.,* p. 46; Puttenham, *op. cit.,* Bk. III, chap. xix; *Ad Herennium, reduplicatio.* Italics in examples are mine.

[39] The first clause contains an *epanalepsis.*

[40] The last clause contains an *epanalepsis* formed by a concealed *polyptoton.*

b. Imperfect

(1) Words intervening

Whatsoever can innocently minister to this holy joy does set forward the work of religion and *charity.* And indeed *charity* itself . . . is nothing else but an union of joys concentred in the heart.

W:xxiii, 291, 36-39.

(2) Change of modifier

It is not . . . 'the' *divine nature;* for *God's nature* is indivisible and incommunicable.

S:ii, 348, 39-41.

(3) Addition or omission in clause

He that commits sin shall perish eternally *if he never does repent.* And *if he does repent,* and yet untimely, he is not the better.

S:vi, 400, 30-32.

(4) Change in form of noun[41]

Then he shall be happy that keeps company with *the persecuted;* and *the persecutor* shall be shut out 'amongst dogs and unbelievers.'

S:x, 457, 27-29.

And this whole affair is no stranger to *christianity,* for the *christian* woman was not suffered to marry an unbelieving man.

W:xviii, 230, 13-15.

(5) With pronouns

Yet He will require it of *thee,* because *thou* gavest them no more.

W:xxv, 313, 27-28.

God made a covenant with *us* that *we* must give up ourselves, bodies and souls.

S:vi, 400, 43-44.

Frequencies per Page

	Summer			Winter			
	1	2	3	4	5	5	Averages
Perfect	.159	.285	.096	.146	.080	.126	.149
Imperfect	.349	.749	.336	.452	.160	.353	.400
Totals	.508	1.034	.432	.598	.240	.479	.549

Table 35

[41] *Polyptoton.*

In *anadiplosis,* as in *epanalepsis,* Taylor used pronouns in 39% of the examples and showed a preference for imperfect forms in which intervening words and modifications tend to obscure the mechanical nature of the figure without detracting from its usefulness as a transitional device. Except for the greater abundance of this figure in the second sermon, there is no noteworthy variation in the frequencies recorded in Table 35.

6. *Epanodos*

Epanodos (*regressio*) is a double repetition in which two words of the first clause are iterated in reverse order in the second. In its most mechanical form, which Taylor seldom uses, it is a combination of *epanalepsis* and *anadiplosis.*[42] The following examples represent its use in the Sunday sermons.

(1) With *anadiplosis*

> Guilt will make a *man despair,* and *despair* will make a *man* mad.
>
> W:ii, 24, 30.

> Let *us* choose *God,* and let *God* choose all the rest for *us.*
>
> S:xi, 460, 15.

(2) With *epanalepsis*

> If *life* be reckoned a *blessing,* then to be destitute of all *blessing* is to have no *life.*
>
> W:iii, 45, 8-9.

> For *love* is the *soul* of christianity, and suffering is the *soul* of *love.*
>
> S:x, 449, 25-26.

[42] Gerard J. Vossius, *Rhetorice Contracta,* p. 237, gives the following example: *Gratiam, qui refert habet & qui habet, eo, quod habet, refert.* J. Smith, *op. cit.,* p. 103, defines *epanodos* as a figure in which "the words of a sentence are turned upside down."

The rhetoricians are, however, not agreed on what constitutes an *epanodos.* Peacham, *op. cit.,* p. 129, classes it as a figure of thought; John Hoskins, *Directions for Speech and Style,* p. 14, explains that it is a sentence in which "the midst and the end or the midst and the beginning are the same"; Quintilian, IX, ii, 35-38, defines it as a figure of diction in which repetitions are used to draw distinctions between things already named. Italics in examples are mine.

(3) With modifications[43]

It is one of His *glories* to convert evil into *good,* and that *good* into His own *glory.*

S:x, 456, 43f.

For 'eternal' and 'everlasting' can *signify* no less but to the *end of that duration,* to the perfect *end of the period* in which it *signifies.*

W:iii, 44, 15-17.

Frequencies per Page

Summer			Winter			
1	2	3	4	5	6	Average
.266	.178	.530	.232	.320	.270	.324

Table 36

Restraint marks the frequency of *epanodos* in the six sermons. Since it is only one of many figures with which Taylor smooths his transitions and unifies his sentences, the distribution of frequencies is normal.

7. *Climax*

Climax (*gradatio*) is a figure of repetition in which the gradual progression of an idea is given in three clauses, each of which is connected with the preceding by means of an *anadiplosis.*[44] Some of the more striking examples found in the six sermons are given here.

As their promises were temporal, so were their *hopes;*
as were their *hopes,* so were their *desires;* and
according to their *desires,* so were their prayers.

S:ii, 343, 18-20.

That resolution only is the beginning of a holy repentance
which goes forth into *act,*
and whose *acts* enlarge into *habits,*
and whose *habits* are productive of the fruits of a holy life.

S:v, 388, 38-41.

[43] *Polyptoton* and change in phrase.

[44] Peacham, *op. cit.*, p. 133; Puttenham, *op. cit.*, Bk, III, chap. xix, "*clymax* or the marching figure." J. Smith, *op. cit.*, p. 94, does not include *climax* among figures of repetition; Fraunce, Vossius, and Farnaby do. Italics in examples are mine.

The first blessing God gave to man was *society,*
and that *society* was a *marriage,*
and that *marriage* was confederate by God Himself,
and hallowed by a blessing.[45] W:xvii, 207, 1-3.

Frequencies per Page

Summer			Winter			
1	2	3	4	5	6	Average
.152	.071	.048	.023	.040	.021	.059

Table 37

The sparsity of *climax* is general, for even the average of one example per seven pages in the first sermon, in which Taylor displayed more enthusiasm than in any of the others, is far from excessive. Both by the infrequency and the manner in which it occurs, *climax* offers further evidence of the mild temper and the serious purpose that marks Taylor's use of repetitive devices. It will be noted in the examples that, although *climax* quite naturally combines with *compar,* Taylor seemed to prefer a balance limited to a similarity of structure and thought and admitting a freedom of movement that gives a dignified sweeping rhythm to his cadences.

8. *Epizeuxis*

Epizeuxis (*adjunctio*) is the repetition of a word in the same sentence, either immediately or as a return to the subject after a short *parenthesis* or digression.[46] The examples given here illustrate the uses of this device in the Sunday sermons.

a. To explain and emphasize a word

It is against *our natures, our* reformed *natures,*
to sin. S:i, 339, 40-41.

[45] This sentence also contains an *epanalepsis.*

[46] J. Smith, *op. cit.,* pp. 89-90. Hoskins, *op. cit.,* pp. 44-45, assigns the second function to *antanaclasis.* But according to Quintilian and such of his followers as Melancthon, Susenbrotus, and Peacham the latter is the repetition of the word with a different meaning. Vossius, *op. cit.,* p. 337, distinguishes from *epizeuxis,* or immediate repetition, *parembole,* or repetition after a few intervening words, and *parentheon,* or repetition after a *parenthesis.* Italics in examples are mine.

There is no worldly *joy,* no *joy* proper for this world.
S:x, 446, 1-2.

Nourished with *blood,* the *blood* of her own children.
S:ix, 440, 28-29.

Those joys shall indeed be for *ever* and *ever.*[47]
W:iii, 44, 42-43.

b. To return to the subject after a short digression

He is *for that present* fallen from *God's favour,* and though possibly he may recover, (and the smaller or seldomer the sin is, the sooner may be his restitution,) yet *for the present,* I say, he is out of *God's favour.*
S:ii, 355, 23-26.

"If the *righteous* scarcely be saved," if it be so *difficult* to overcome our sins and obtain virtuous habits, *difficult,* I say, to a *righteous,* a sober, and well living person.
S:v, 393, 37-39.

Frequencies per Page

	Summer			Winter			
	1	2	3	4	5	6	Averages
Immediate repetition	.760	.750	.289	.557	.080	.166	.434
After digression	.152	.321	.048	.093		.042	.109
Totals	.912	1.071	.337	.650	.080	.208	.543

Table 38

Since *epizeuxis* is principally a device of vehemence, the characteristic temperateness which has marked Taylor's use of the ornaments previously treated would demand a low frequency of this figure. It would be hazardous to conclude that, because immediate repetitions are more numerous than those which flank digressions, Taylor's manner is only rarely indirect and discursive. In view of the fact that *epizeuxis* can serve as a return to the subject only after a brief digression, the small percentage of this use of the figure is no index to the paucity or profusion of either *parenthesis* or *parecbasis* (*digressio*) in the six sermons.

[47] William Perkins, "The Art of Prophecying," *The Workes,* II, p. 658, who calls this figure a *pleonasm,* explains that if the repetition is a substantive in the same case it gives force and emphasis, if a verb, it signifies vehemence and certainty, and if a conjunction, it denotes earnestness.

9. *Epimone*

Epimone (*commoratio*) is a kind of *epistrophe,* or the recurrence of an impressive statement, which is repeated at intervals like the "burden of a song."[48] This is illustrated by the variations of the refrain, "this is the second death," in the example quoted here, the best of three illustrations of this figure found in one of the six sermons.

> The wicked shall be tormented horribly and insufferably, till "death and hell be thrown into the lake of fire, and shall be no more:
>
> *which is the second death."*
>
> But that they may not imagine that this second death shall be the end of their pains, St. John speaks expressly what that is, Rev. xxi. 8; "the fearful and unbelieving, the abominable and the murderers, the whoremongers and sorcerers, the idolaters and all liars, shall have their part in the lake which burneth with fire and brimstone:
>
> *which is the second death;"*
>
> no dying there, but a being tormented, burning in a lake of fire, *that is the second death.*
> For if life be reckoned a blessing, then to be destitute of all blessing is to have no life; and therefore to be intolerably miserable *is this second death.*
>
> W::iii, 44, 44-45, 10.

Limited to three occurrences in one sermon,[49] *epimone* is not a characteristic ornament of Taylor's prose. However, since the example quoted shows Taylor turning the device of the pleader[50] to his own purposes, it evidences the manner in which he adapted the word schemes of the sophist to the needs of the English preacher. This illustration also helps to explain how it was possible for him to transpose "the style of the ancients into another style, entirely distinct from theirs and personal to himself."[51]

[48] John Prideaux, *Sacred Eloquence,* pp. 48-49; Peacham, *op. cit.,* p. 70. Italics in examples are mine.

[49] Two less striking examples were noted in the same sermon: W::ii, 21, 36-42; W::iii, 41, 14-31.

[50] Peacham, *op. cit.,* p. 71.

[51] Gosse, *op. cit.,* p. 222.

10. *Summary of Repetition of Words*

Epimone is the only figure involving repetition of words which, being restricted to one sermon, is not a characteristic device of Taylor's prose. With varying degrees of regularity in their occurrence and of exactness in their structure, all the other figures of diction treated in this group contribute to the smoothness of the composition either by marking the rhythm or by improving the unity and coherence of Taylor's sentences. They accentuate the structural similarity of heaped figures, bring out the parity of coordinate members, and weld clauses which are dependent on each other into closer and more obvious units. *Anaphora* supplies Taylor with a forceful and pleasing[52] method for bringing out the parallelism of ideas expressed in his balanced and heaped structures and for producing the prose cadences[53] that accord with the poetic nature of his figured diction.[54] *Epistrophe,* of which, in imitation of the most eloquent writers,[55] he makes judicious and unobtrusive use, promotes coherence and, at times, focuses attention on *compar. Anadiplosis*[56] and *epanodos* aid in the expansion of ideas, and *epanalepsis,* the "mild and sweet figure" recommended by Blount,[57] helps in unifying the expression. *Epizeuxis* bridges digressions, but serves Taylor oftener in emphatic repetitions of an explanatory nature. *Climax,* the most elaborate figure in the group, emphasizes and exalts the idea it unfolds.

The variety which Taylor secures through the use of these verbal repetitions is not limited to their diversity of function. He introduces sundry modifications and inter-

[52] Cf. Peacham, *op. cit.,* p. 42.

[53] Cf. Quintilian, IX, iii, 30.

[54] Longinus, *On the Sublime,* ed. by W. Rhys Roberts, p. 141.

[55] Peacham, *op. cit.,* p. 43.

[56] Since according to Adolph M. Wasilifsky, *John Donne the Rhetor,* p. 160, Donne does not make any noteworthy use of *anadiplosis,* this and similar figures may serve as a *point d'appui* for a comparison between Taylor's prose and that of the metaphysical preachers.

[57] *Op. cit.,* p. 14; Hoskins, *op. cit.,* p. 8.

changes: not only does he substitute an occasional *anaphora or epistrophe, epanodos* or *symploce* for *compar* but by addition or deletion, by change of modifiers, by inflection and the use of cognates, he alters the structural pattern of these verbal repetitives. The proportion in which he uses the different figures is given in the following table.

Repetition of Words: Comparative Frequencies per Page

	Summer			Winter			
	1	2	3	4	5	6	Averages
Anaphora	3.612	3.357	2.722	3.139	2.760	2.708	3.049
Epistrophe	2.242	2.464	1.253	1.232	.960	.917	1.512
Symploce	.266	.286	.241	.115	.080	.166	.192
Epanalepsis	.608	.785	.602	.535	.320	.625	.579
Anadiplosis	.508	1.034	.432	.598	.240	.479	.549
Epanodos	.266	.178	.530	.232	.320	.270	.324
Climax	.152	.071	.048	.023	.040	.021	.059
Epizeuxis	.912	1.071	.337	.650	.080	.208	.543
Epimone				.069			.011
Totals	8.566	9.246	6.165	6.594	4.800	5.394	6.818

Table 39

Taylor uses the figures of verbal repetition with frequencies which vary not only with the sermon but also in nearly direct proportion to the artificiality of the device. Thus he shows a decided preference for *anaphora,* the frequent use of which has the approval of rhetoricians,[58] gives second place to *epistrophe,* which is the natural adjunct of the balanced structure resulting from his habitual use of *compar,* attaches almost equal importance to *anadiplosis* and *epanalepsis,* employs the more versatile *epizeuxis* oftener than the double repetition required for *epanodos,* avoids the overuse of *symploce,* and saves *climax* for the rare occasion.

In general the first four sermons have more figures of repetition than the last two. The difference in frequency is greatest between the second and fifth sermons. Although in a few instances a high percentage of one figure compensates for a low percentage of another, as do *epanodos* and *ana-*

[58] Peacham, *op. cit.,* (1577), says of initial repetition, which he calls *epanaphora*: a "sharpe and bewtifull fygure, and among all other exornations, there is none that may be vsed more often in an oration then this."

diplosis in sermon two, the rates of frequency usually bear to each other a direct, rather than an inverse, ratio and indicate a correspondence between the subject and the amount of verbal ornament. Both types of proportion are in keeping with the restraint and objectivity which has been pointed out in Taylor's use of individual figures.

C. OF SOUNDS

The third type of figures of repetition consists of devices in which corresponding sounds at the beginning or at the end of two or more words, whether produced by the recurrence of the same initial or final letters or of terms derived from like-sounding or identical roots, create different types of rhyme. This group includes five sound schemes: one of initial rhyme or alliteration, *paromoeon;* two of end rhyme (1) in verbs and adverbs, *homoeoteleuton,* and (2) in other parts of speech, *homoeoptoton;* and two of the varied rhyme effected by using terms (1) which have the same root, *polyptoton,* or (2) which resemble each other in spelling and pronunciation, *paronomasia.* Of these in order.

1. *Paromoeon*

Paromoeon (*alliteration*) is head rhyme, or the repetition of the same sound at the beginning of at least two important words which fall close together in the sentence[59] or which by their corresponding positions serve to accentuate the rhythm of the structural pattern. The following varieties of this figure occur in the Sunday sermons:

a. In substantive and modifier
*Tr*ifling *tr*ouble.
W:xvii, 217, 22.

b. In pairs of words
A *h*oly and a *h*appy sorrow.
S:v, 385, 41.

c. In phrases and clauses
The *s*upport of the *s*crupulous.
S:i, 341, 28.

[59] Peacham, *op. cit.*, p. 49; cf. Puttenham, *op. cit.*, Bk, III, chap. xvi, "Parimion, or the Figure of like letter."

Carrion-crows should *f*eed themselves *f*at upon a *f*air horse, *f*ar better than themselves.
S:x, 449, 37-38.

*B*reak her very *b*ones, and
*d*isorder her till she be *d*estroyed.[60]
W:i, 16, 45.

d. In balanced structures

(1) Single *paromoeon* (with *antithesis* and balance)

The *p*ublic necessity and
the *p*rivate zeal.
W:xvii, 209, 18.

From his fondnesses of *v*ice
and detestations of *v*irtue.
S:vi, 398, 24-25.

(2) Double *paromoeon* (alternating)

He had a *s*tar to illustrate His *b*irth;
but a *s*table for His *b*edchamber.
S:ix, 435, 20-21.

*L*ittle *b*irds and *l*aborious *b*ees.
W:xxiii, 287, 13.

Not only in employing *paromoeon* to stress the important words in a phrase or the corresponding terms in asymmetrical structures and to enhance the effect of *compar* but also in the varying patterns he produced by parallel and transverse combinations of like sounds, Taylor showed that, no less than Lyly,[61] he had a mastery of this device. This deduction is further attested by the discerning use which is evident in the divergent frequencies with which he employed the figure in the different sermons.

Frequencies per Page

	Summer			Winter			
	1	2	3	4	5	6	Averages
With balance	.532	1.071	.987	.930	.520	.791	.805
Modified noun	.342	.500	.530	.650	.280	.270	.429
Word pairs	.342	.500	.747	.744	.400	.291	.504
Series	.113	.178	.072	.023		.021	.068
Other uses	4.562	4.357	4.124	3.581	1.560	1.812	3.332
Totals	5.891	6.606	6.460	5.929	2.760	3.185	5.138

Table 40

[60] Parallel use of two sounds.

[61] Albert Feuillerat, *John Lyly*, pp. 435-438.

We note in Table 40 both that *paromoeon* is a common ornament of Taylor's prose and that from the point of view of euphony the last two sermons are inferior to the first two. Since this discrepancy in numbers does not separate the summer and the winter series, it cannot without further evidence be attributed to a growing distaste for the devices favored by the euphuists, but may be construed as another proof of the less ornate quality of the last two sermons and, in view of their pronouncedly didactic nature, as further evidence that conformity to theme is a guiding principle in Taylor's use of ornament. Furthermore, we may infer from the proportions of the different structural patterns given in the table that it is not so much to accentuate balance as to throw significant words into relief and to create internal rhythm that Taylor most frequently employs this figure. For, not only are the unspecified uses more abundant than all the others but even the alliterations that enhance *compar*, no less than the other special types recorded in the table, ordinarily call attention to important and related terms.

2. *Homoeoteleuton* and *Homoeoptoton*

Homoeoteleuton (*similiter desinens*) and *homoeoptoton* (*similiter cadens*) are devices of end rhyme. By the former, successive phrases and clauses end in verbs or adverbs which have the same termination;[62] by the latter, the same final letter or syllable is repeated in two or more words of a sentence.[63] Since *homoeoteleuton* is restricted to

[62] Vossius, *op. cit.*, Bk. IV, chap. xiii; Peacham, *op. cit.*, p. 54; Richard Sherry, *A Treatise of the Figures of Grammar and Rhetoricke, similiter desinens*: "Whē wordes or sētēces, have like ēdinges, thus. Thou darest do filthily, and studiest to speake baudely." Cf. Quintilian, IX, iii, 77.

Although Demetrius, *On Style*, I, 26, includes in his definition and illustration members which end in the same word, and J. Smith, *op. cit.*, p. 215, cites an example of this type as *homoeoteleuton*, in this study all such instances of verbal repetition are classified as *epistrophe*. See previous section, p. 79.

[63] J. Smith, *op. cit.*, pp. 213-14, includes the following illustrations:

rhymed verbs and adverbs which audibly define the ends of successive members,[64] and *homoeoptoton*, the classical figure of like cases,[65] refers not only to similarity in the terminations of commas and cola but to all phonetic resemblances in the endings of words regardless of part of speech[66] or arrangement in the phrasal units,[67] the two devices complement each other.[68] Furthermore, since the difference between them on the basis of the part of speech becomes tenuous in the case of participles[69] and breaks down com-

"Foolish pity undoes many a city"; and "And righteousnesse shall be the girdle of his loyns, and faithfulnesse the girdle of his reins." Peacham, *op. cit.*, p. 54, cites as an example: "He came into Cilicia, and then spied out Africa: and after that came with his armie into Sardinia."

[64] The phrasal units defined by *homoeoteleuton* are not always separated into commas and cola: for example, in S:v, 388, 28, "that fights earnestly and carries on the war prudently" there is no punctuation. See Walter J. Ong, "Historical Backgrounds of Elizabethan and Jacobean Punctuation Theory," *PMLA*, LIX (1944), 359-60.

[65] According to Quintilian, IX, iii, 77, *homoeoptoton* requires that the nouns be in the same case, but not that they end in the same sound. Sherry, *op. cit.*, *similiter cadens*: "when in the same construction of wordes, there be, ii wordes or moe, which be spoken alike in the same cases."

[66] Vossius, *op. cit.*, p. 241, admits pronouns, participles, and verbs. Adjectives are generally included.

[67] Quintilian, IX, iii, 77 (*Loeb Classical Library*): "The middle of one phrase may answer to the beginning of another, or the conclusion of one to the middle of another; and indeed the resemblance may be maintained in any way whatever."

[68] If the Renaissance definition of *homoeoptoton* is construed literally to include all instances in which two or more words of a sentence end in the same sound, this figure comprehends *homoeoteleuton*. This relationship between the two devices is contrary to that established by classical rhetoric, in which *homoeoteleuton* was the general term for similar endings, a special kind of which was *homoeoptoton*, or the figure of like cases.

[69] J. Smith, *op. cit.*, p. 214, for instance, gives "Let thy country be *served*, thy governours *obeyed*, and thy parents *honoured*" as an example of *homoeoptoton;* and, p. 215, "Their children also shall be dashed to pieces before their eyes, their houses shall be *spoiled*, and their wives *ravished*" to illustrate *homoeoteleuton*. Italics are mine.

pletely both in non-terminal rhymes and in rhymed endings produced by combinations such as *infirmity* and *particularly*[70] or *meant* and *imprudent*[71], in which the two types merge, it is impractical to attempt to distinguish them. Both contribute to the same effect; both produce a small percentage of rhyme that is full or complete[72] and, even though consonances and assonances are not counted,[73] a large proportion that is imperfect.[74] Together they contribute the following variety of end rhyme to the prose of the Sunday sermons:

a. In pairs

(1) Of words

That is, weak*ly* and imperfect*ly*.
S:ii, 343, 12-13.

Vigor*ous* and pertinaci*ous* phantasms.
S:i, 339, 5.

Mahomet enter*ed* and possess*ed* by the sword.
S:ix, 443, 15.

(2) Of phrases

To live chast*ely*,
To suffer affronts patient*ly*.
S:ix, 441, 35-36.

Not to be fear*ed*,
Nor at all to be envi*ed*.
S:x, 455, 29-30.

[70] S:ii, 352, 17-18.

[71] W:xxii, 276, 11-12.

[72] E.g., in *homoeoteleuton* we find: S:ix, 432, 32 and W:i, 7, 23, *make* and *take;* W:iii, 34, 5, *shriek* and *speak;* in *homoeoptoton* S:vi, 405, 30f., *salvation* and *obligation* and S:x, 446, 22f., *infirmities* and *enemies.*

[73] In the case of assonances an exception is made for like-sounding final vowels, as in *pity* and *holy*, which are included in the present study.

[74] E.g., the weak rhyme of unaccented syllables, as in the nouns *apostle* and *gospel* or *meanness* and *sadness*, in the verbs *disabled* and *wounded*, and in the adverbs *bravely* and *infinitely;* and the near-rhyme of *can* and *sin* or *profitable* and *useful, scourged* and *crucified.* See Shipley, *Dictionary of World Literature, s.v.*

Noise but no harmon*y*,
fighting but no victor*y*.

W:xxiii, 296, 36.

Warned him of the dan*ger* and
told him of the disord*er*.

W:iii, 34, 25.

His prompt*ness* to sin
and unwilling*ness* to grace.[75]

S:vi, 398, 25-26.

Guid*ed* by the hand and
counsell*ed* by the wisdom.

W:xxiii, 287, 15.

By giv*ing* great names
and propound*ing* great examples.

W:xxiv, 307, 1-2.

To adult*ery* and wanton*ness*,
to drunken*ness* or perjur*y*.[76]

W:i, 12, 20-21.

(3) Of clauses

In Him it dwells essenti*ally*,
from Him it derives origin*ally*.

S:v, 381, 1-2.

If we be return*ed*,
and sin be cancell*ed*.

S:vi, 403, 42-44.

That gives the know*ing*,
This gives up all the desir*ing* faculties.

S:vi, 394, 24-25.

Merc*y* shall not hold her hands; . . . and
pit*y* shall not break the blow.

W:ii, 23, 28-29.

Patience passes into peevish*ness*, and
secret trust into perfidious*ness*.

W:xxiii, 297, 24-25.

[75] An illustration of *homoeoptoton* used to accentuate *compar* and *antithesis*.

Italics in all these examples are mine. For location of other occurrences of these figures see Appendix B, p. 269.

[76] Double *homoeoptoton* with chiastic arrangement.

b. In series

(1) Of words

He does the work of God cheerful*ly*, habitual*ly*, vigorous*ly*.
S:ii, 355, 19-20.

A ly*ing*, deceiv*ing*, cozen*ing* person.
W:xxiii, 296, 1-2.

(2) Of phrases

When the soul commands wise*ly*,
or rules loving*ly*,
and cares profitab*ly*,
and provides plentiful*ly*,
and conducts charitab*ly*,
that body which is its partner.
W:xviii, 228, 5-7.

By well-do*ing* and
patient suffer*ing*,
by obey*ing* His laws and
submitt*ing* to His power,
by imitat*ing* His holi*ness* and
confess*ing* His good*ness*.
S:v, 382, 11-13.

(3) Of clauses

You shall be hang*ed*, drawn and quarter*ed*,
and your blood shall be corrupt*ed*,
and your estate forfeit*ed*.
S:vi, 399, 25-27.

He would '. . . out of the strong issue sweet*ness*,'
and crowns and sceptres should spring from cross*es*,
and that the cross itself should stand upon the
globes and sceptres of prin*ces*.
S:ix, 442, 31-34.

That they despis*ed* God's mercies,
and fear*ed* not His angry judgments;
that they regard*ed* not His word,
and lov*ed* not His excellencies;
that they were not persuad*ed* by His promises,
nor affright*ed* by His threaten*ings*;
that they neither would accept His government
nor His bless*ings*.
W:ii, 32, 15-20.

That char*ity* is the greate*st* nobleness in the world;
that religion hath in it the greate*st* pleasures;
that temperance is the b*est* secur*ity* of health;
that humil*ity* is the sur*est* way to honour.
S:i, 338, 10-13.

c. In asymmetrical patterns

(1) Of modifier and modificand

Heart*y* industr*y*. S:v, 386, 40.

The prosperit*y* of the godl*y*. S:ix, 434, 7.

The bless*ing* of be*ing* heard. W:ii, 29, 4.

An imitat*ion* of Christ's intercess*ion*.
S:ii, 346, 38.

(2) Of beginning and end of a structural unit

The offer*ing* ourselves to God every morn*ing*.
W:ii, 30, 2.

The hon*our* to be His moth*er*.
W:xvii, 208, 4.

The instrum*ent* contradicts the *end*.
S:vi, 398, 17-18.

His pass*ion* continued even after His resurrect*ion*.
S:ix, 436, 2.

(3) Of two members

In its opera*tions* and ends,
in its principles and ac*tions*.
S:ii, 347, 15-16.

The amaze*ment* and the disorder,
the smart and the sorrow,
the guilt and the punish*ment*.
W:ii, 24, 4-5.

Easi*ly* exceed his rule in any th*ing*,
but in speak*ing* honourab*ly* of God.
W:xxiii, 286, 23-24.

He will suppr*ess* every of its evils
when it first discompos*es* the order of things.
S:x, 447, 17-18.

He hath in some measure perform*ed* actual*ly*,
what he so reasonab*ly* hath resolv*ed*.
S:v, 389, 15-16.

Frequencies per Page

	Summer			Winter			
	1	2	3	4	5	6	Averages
Symmetrical							
Pairs of words	.988	.893	.867	1.580	1.040	1.062	1.072
Ends of members	2.053	1.429	2.312	1.743	1.560	2.662	1.960
Within members	1.026	1.963	1.565	1.904	1.200	1.666	1.554
Asymmetrical							
In modifiers	.413	.321	.434	.279	.360	.250	.343
In other patterns	1.749	2.497	2.938	2.395	3.840	2.895	2.719
Totals	6.229	7.103	8.116	7.901	8.000	8.535	7.648

Table 41

The average of more than seven occurrences per page indicates that end rhyme was a favorite device with Taylor. In general he used it with almost equal frequency to accentuate parallelism in the function of words and in the structure of phrases and clauses and only slightly more often to emphasize whatever symmetry of purpose or arrangement existed between like elements than to form asymmetrical patterns. Since he employed it in the latter to bring out relationships between terms dependent on each other or performing similar functions in unbalanced units and to break the regularity of coordinate elements, he made it serve both to focus attention on the most significant words and to accent and vary the rhythm.

To this diversity of purpose may be attributed some of the variations in the frequencies of *homoeoteleuton* and *homoeoptoton* in the individual sermons. In sermon five, for example, the high proportion of end rhyme in asymmetrical arrangements bears witness to a free rhythmic movement. However, the diversity of purpose is not the only influence. The abundance or frequency of other devices is also a determining factor. A comparison of Table 41 and Table 28 leads to the inference that *anaphora* is such a reciprocal device: first, because the proportions recorded in the two tables are reversed in the case of sermons one, three, and six; and second, because similarly terminated members, which are most abundant in the third and sixth sermons, produce the same emphasis on phrasal units that is effected by *anaphora* and may therefore be a substitute for it.

Even if there probably are many instances of fortuitous end rhyme, there are no instances in which it appears to be a mere ornament. While this is due in part to the variety of purposes served and the correspondence to other devices that we have noted, it is also the result of seldom continuing one sound through a long series. To what extent this restraint marks the end rhyme of the Sunday sermons is shown in the following table.

Number of Words Rhymed: Frequencies per Page

	Summer			Winter			
	1	2	3	4	5	6	Averages
Two	5.963	6.248	7.202	7.158	7.280	7.744	6.933
Three or more	.266	.855	.914	.743	.720	.791	.715
Totals	6.229	7.103	8.116	7.901	8.000	8.535	7.648

Table 42

From the one-to-ten ratio between series and twice-repeated rhymes, it is obvious that Taylor had a decided preference for the latter. Since he rarely continues a series beyond three members, this preference for single repetition is probably dictated by the conservatism which has previously been remarked in his use of other types of ornament. This renders the longer examples of end rhyme more striking when he employs them, usually in series of balanced phrases. At the same time it helps to explain why a reader who is impressed with the harmony of his prose may be quite unconscious of the repetitions with which he produces it.[77]

[77] No quantitative study can do justice to the importance of end rhyme in Taylor's prose. It cannot adequately record the larger rhythmic patterns produced by a periodic return to the same rhymes, since these not only defy mathematical computation but are destroyed by analysis. Such a rhythmic pattern occurs in S:ix, 439, 43-440, 8: "But so have I seen the sun with a little ray of distant *light* challenge all the power of dark*ness*, and without vio*lence* and noise climb*ing* up the hill hath made *night* so to retire that its memor*y* was lost in the joys and sprightful*ness* of the morn*ing*: and christianit*y* without vio*lence* or armies, without resist*ance* and self-preserv*ation*, without strength or human eloqu*ence*, without challeng*ing* of privileg*es* or fight*ing* against tyran*ny*, without alter*ation* of government and scandal

3. *Polyptoton*

Polyptoton (*traductio, regressio, tranlacer*) is a form of repetition produced by words of the same lineage, but differing in part of speech, in gender, number, person, mood, tense, or degree.[78] Although a figure of sound, in the case of those words in which a change in the part of speech does not require a change in form[79] it appears to be a verbal repetitive. In the Sunday sermons Taylor uses this figure with the variety illustrated by the following examples:

a. Different parts of speech

(1) Noun and verb

Hate with His *hatred.*

S:i, 335, 19.

Far from affrighting you from *sin,*
. . . it makes men *sin* the rather.[80]

S:vi, 398, 34-35.

(2) Noun and adjective

So very a *trifle,* but no *trifling* danger.

W:iii, 45, 38-39.

(3) Verb and adjective

They must *commend* that which is *commendable.*

W:xxiv, 308, 13-14.

b. Same part of speech

(1) Derivatives

As if a flock of *sheep* should read grave lectures to their *shepherd.*

W:xviii, 228, 32-33.

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of princ*es,* with its humilit*y* and meek*ness,* with toler*ation* and pa*tience,* with obed*ience* and charit*y,* with pray*ing* and dy*ing,* did insensib*ly* turn the world into christ*ian,* and persecut*ion* into victor*y.*"

Italics are mine.

[78] J. Smith, *op. cit.*, p. 110; Vossius, *op. cit.*, p. 239. Peacham, *op. cit.*, p. 55, gives a related figure, *paregmenon,* in which the derivative immediately follows the word from which it is derived, as "drink, drunk." In the present study all such cases are classed as *polyptoton.*

[79] E.g., as in *desire* or *play,* which may be either a noun or a verb. Italics in examples are mine.

[80] Since the word *sin* occurs both as a noun and a verb without change of form, this is an example of *polyptoton* concealed by verbal repetition.

From an embryo to an *infant*, from *infancy* to childhood.
S:v, 385, 39-40.

(2) Change in number
The *enemy* of their *enemies.*
S:ii, 343, 24.

The torments of hell shall certainly *last* as long as the soul *lasts.*
W:iii, 44, 14-15.

(3) Change in tense
The temptation makes an inroad upon the resolution, and . . . *prevails* against it more than his resolution *prevailed* against his sin.
S:v, 388, 18-20.

(4) Change in voice
When God did create and *prepare* that place, . . . it was *prepared* for the devil.
W:iii, 41, 14-15.

(5) Change in mood (and person)
Tempt them . . . and then they are *tempted.*
S:xi, 460, 6-9.

(6) Change in person (and tense)
Why cannot we as well *serve* God in peace as others *served* Him in war?
W:i, 12, 7-8.

(7) Finite and non-finite form of same verb
I would not *do* this thing, but that I hope to be sorrowful for *doing* it.
S:vi, 399, 16-17.

(8) Change in degree
Is not the least sin a *greater* evil than the *greatest* of sufferings?
S:x, 447, 21-22.

Frequencies per Page

	Summer			Winter			
	1	2	3	4	5	6	Averages
Different parts of speech	1.558	1.743	1.204	1.278	1.240	1.354	1.396
Same part of speech							
Derivative forms	.608	.464	.434	.683	.400	.625	.536
Change in number	.418	.214	.457	.302	.280	.458	.355
Change in tense	.076	.178	.216	.256	.040	.125	.148
Change in voice, mood, person	.038	.035	.192	.116	.080	.083	.091
Finite and non-finite	.038	.285	.242	.162	.120	.187	.172
Change in degree	.038	.035	.144	.209	.040		.078
Totals	2.774	2.954	2.889	3.006	2.200	2.832	2.776

Table 43

Except for a slight decrease in frequency in the fifth sermon, *polyptoton* has an exceptionally regular recurrence in the six homilies. The largest group of this figure is that which involves a change in the part of speech. Changes in degree as well as in voice, mood, and person are rare.

4. *Paronomasia*

Paronomasia (*agnominatio, adnominatio, punning*) is a figure of repetition which depends for its effect upon the similarity in spelling and pronunciation of terms which have distinctly different meanings.[81] It includes homonyms (*beet* and *beat*) and words which sound nearly alike (*witness* and *witless*). In the Sunday sermons it is illustrated by the following quotations:

> This was to make amends for *committing* many sins by *omitting* many duties.
> W:xxii, 282, 17-18.

> A folly *peeps out*, or a mischief *creeps in.*
> W:xxiii, 288, 6-7.

Since *paronomasia* was a prolific source of seventeenth century wit,[82] the fact that Taylor introduced it into only one of the six sermons, and that in but three instances,[83] gives us reason to conclude that he was not a witty preacher.[84] It also offers further evidence of his purposeful use of figures of diction.

[81] Quintilian, IX, iii, 66-68; Peacham, *op. cit.* (1577), says that letters must be "eyther added, chaunged, or taken awaye." J. Smith, *op. cit.*, p. 106, includes the following examples: "This is no *stumbling*, but plain *tumbling*"; "Bolder in a *buttery* then in a *battery*"; "Such *errors* will cause *terrors*"; "Hardly any *Treason* is guided by *reason.*" Italics in examples are mine.

[82] William F. Mitchell, *English Pulpit Oratory*, p. 81.

[83] Besides the two illustrations, another dubious example occurs in the same sermon: (W:xxii, 283, 21-24) " 'Every man as he is a fool and contemptible, so his *tongue* is hanged loose;' being like a bell, in which there is nothing but *tongue* and noise." Italics are mine.

[84] *Supra*, pp. 41, 55.

5. *Summary of Repetition of Sounds*

To augment the rhythm of his prose, Taylor regularly ornaments his *compar* and varies his verbal repetitions with four figures of sound. He exploits head rhyme in *paromoeon,* end rhyme in *homoeoteleuton* and *homoeoptoton,* and root rhyme in the inflected forms and cognates of *polyptoton.* Although he may substitute a rhymed ending or a modulation for an iterated word, he uses *homoeoptoton, homoeoteleuton,* and *polyptoton* in their own right both as rhythmic devices in word pairs, phrases, and clauses and as adjuncts of *compar.* By phonetic repetition he frequently calls attention to the intrinsic rhythm of a passage and, like Lyly,[85] augments the musical value of phrases with *paromoeon.* The relative importance he attached to these devices is shown in the next table.

Comparative Frequencies per Page

	Summer			Winter			
	1	2	3	4	5	6	Averages
Paromoeon	5.891	6.606	6.460	5.929	2.760	3.185	5.138
Homoeoteleuton, etc.	6.229	7.103	8.116	7.901	8.000	8.535	7.648
Polyptoton	2.774	2.954	2.889	3.006	2.200	2.832	2.776
Paronomasia						.062	.010
Totals	14.894	16.663	17.465	16.836	12.960	14.614	15.572

Table 44

An average of more than fifteen examples per page shows that the sound schemes which are woven into the six sermons are to a large extent responsible for the aural quality of Taylor's prose. All except *paronomasia* are constant ornaments. End rhyme in *homoeoteleuton* and *homoeoptoton* is the most abundant, *polyptoton* the most regular, and *paromoeon* the most variable.

Since the figures of sound are the chief sources of the wordplay in the sermons of Andrewes and his imitators,[86] the devices in this group, by the nature of the examples,

[85] Feuillerat, *John Lyly,* p. 436.
[86] Mitchell, *op. cit.,* pp. 81, 160.

confirm the earlier conclusion[87] that Taylor does not belong to this seventeenth century school of witty preachers. The examples, which are typical of his manner of using these figures, attest that it is neither a desire for startling effects nor a fondness for rhyming syllables that leads him to use acoustic repetitives. On the contrary, it appears that a desire to emphasize significant words, to call attention to terms which are dependent on each other or perform similar functions, and frequently at the same time to accentuate the balance of members or to create a semblance of parallelism where it does not exist prompts his constant and frequent use of these devices. Although he brings both alliteration and end rhyme into every passage, he does not do so in the affected manner nor with the profusion of the euphuist.

Table 44 shows that the third sermon has the largest number of frequencies and that the fifth falls considerably below the average. How these frequencies compare with those of other types of repetition is shown in the following table.

D. SUMMARY OF FIGURES OF REPETITION

Comparative Frequencies per Page

	Summer			Winter			
Figures	1	2	3	4	5	6	Averages
Of structure	7.452	6.464	8.939	8.209	7.760	6.812	7.606
Of words	8.566	9.246	6.165	6.594	4.800	5.394	6.794
Of sounds	14.894	16.663	17.465	16.836	12.960	14.614	15.572
Totals	30.912	32.373	32.569	31.639	25.520	26.820	29.972

Table 45

As indicated in Table 45, the repetitive devices which Taylor used in every sermon are, in the order of frequency, first, the sound schemes (*paroemeon, homoeoteleuton, homoeoptoton,* and *polyptoton*); second, the structural device, *compar;* and third, the verbal iterations (*anaphora, epistrophe, anadiplosis, epanalepsis, epizeuxis, epanodos, symploce,* and *climax*). According to the totals, the last two

[87] *Supra,* p. 108.

sermons are set off from the others by the decrease in the number of their repetitive devices. Since this is due to the low percentage of verbal and sound figures in these sermons, it may be adduced as an argument that these devices are conscious and therefore more abundant in the homilies which have greatest imaginative appeal or were most carefully prepared for the press. Aside from the fact that verbal exceeds structural repetition in the first sermon and that word and sound schemes apparently compensate for the low frequency of *compar* in the second sermon, there is no other noteworthy diversity in figures of repetition in the six sermons.

The possibility of interweaving word and sound schemes and the naturalness with which both combine with *compar* explain why Taylor could use an average of nearly thirty repetitive devices per page without falling into the word-play of the seventeenth century wits or sacrificing the dignity of his theme. Like Donne,[88] he made of *compar* an apt vehicle for the expression of balanced thought. With the facility of a fourth century rhetorician,[89] he varied this device, so vital for the style of St. Chrysostom,[90] to contribute to the clearness, vigor, and sublimity[91] of his prose. In parallel, alternating, and chiastic designs he employed it to point an *antithesis*, to marshal the clauses of a comparison, to intensify other figures of thought, and to give virility to cumulative structures.

Equally effective as aids to rhythm and perspicuity are the word and sound repetitions. Not only in ornamenting *compar* but in giving symmetry to a period by the timed recurrence of like words, these sophistic devices of middle

[88] Wasilifsky, *op. cit.*, p. 169.

[89] James M. Campbell, *The Influence of the Second Sophistic on the Style of the Sermons of St. Basil the Great*, pp. 82-87.

[90] Thomas E. Ameringer, *The Stylistic Influence of the Second Sophistic on the Panegyrical Sermons of St. John Chrysostom*, p. 55.

[91] Sister M. Inez Bogan, *The Vocabulary and Style ... of St. Augustine*, p. 185, found that Augustine made a similar use of *isocolon*.

style[92] enrich the music of Taylor's prose. They aid him, as they did Spenser,[93] in the clear and vivid expression of thought. In their conformity to the purpose and method of the Sunday sermons[94] and in the ease with which they are modulated and varied, they evince Taylor's mastery of the mechanics of classical style. So well are they assimilated to the matter that, no less than in the works of Hooker, they escape the eye of the casual reader.[95]

II. Figures of Inclusion and Exclusion

The second class of figures of diction, which is here designated as figures of inclusion and exclusion, comprises all those structural devices that are based on the addition or suppression of words and phrases which, although not essential to the clear expression of the thought, vary the emotional effectiveness of the sentence. The figures of exclusion accomplish this by implying eagerness and zeal in the speaker and arousing similar enthusiasm in the audience;[96] the figures of inclusion, on the other hand, enhance the gravity of the matter by the deliberate and dignified manner resulting from the copious and often redundant structure.[97] Besides the general species, *ellipsis* and *pleonasm,* the group contains two special types: the first distinguished by omitted or expressed connectives; the second by implicit or explicit predication.

A. ELLIPSIS—PLEONASM

Ellipsis is a figure of exclusion in which the words necessary for the grammatical completeness of the sentence can

[92] Cicero, *Orator,* xxvii, 96.

[93] Herbert D. Rix, *Rhetoric in Spenser's Poetry,* p. 78.

[94] Cf. Robert Boyle, *Considerations upon the Style of the Holy Scriptures,* in *Treatises on the High Veneration Man's Intellect Owes to God,* p. 220.

[95] Cf. Alan F. Herr, *The Elizabethan Sermon,* p. 97; Daniel C. Boughner, "Notes on Hooker's Prose," *RES,* XV (1939), 195.

[96] Longinus, *op. cit.,* p. 193.

[97] Cf. Quintilian, IX, ii, 54; Peacham, *op. cit.,* p. 53.

be readily inferred from the context.[98] It frequently occurs in the latter members of balanced phrases and clauses and, because it conveys an implied promise to be brief, is especially effective in transitional statements.[99]

1. In a series

All our sorrows shall be turned into joys,
our persecutions into a crown,
the cross into a a throne,
poverty into the riches of God.
W:iii, 39, 7-9.

The patient persons shall be rewarded with Job, and the meek persons with Christ and Moses and all with God.
S:i, 338, 19-21.

2. In single occurrences

a. In the second of two phrases or clauses

That nature be changed into grace,
necessity into choice.
W:xxii, 274, 38.

That God may have the honour of being righteous, and we the shame of receding from so excellent a perfection.
S:v, 383, 11-12.

b. In transitional statements

So [says] St. Bernard.
W:xxiii, 290, 41.

But yet [give account] so.
W:xxii, 279, 36.

Pleonasm (*macrologia, perissologia, tautologia*), the contrary of *ellipsis,* is a figure of inclusion in which, for the sake of emphasis, an unnecessary word or a phrase is added, either as a tautological coordinate or as a redundant modifier.[100] The following types of this figure occur in the Sunday sermons:

[98] J. Smith, *op. cit.,* pp. 178, 182-83; Perkins, *op. cit.,* p. 658; Puttenham, *op. cit.,* Bk. III, chap. xii.

[99] Cf. Quintilian, IV, i, 34.

[100] J. Smith, *op. cit.,* p. 186; Quintilian, IX, iii, 46-47.

1. *Synonymous* doublets

   Animadversion and reproof.

   W:iii, 42, 40.

   Convulsions and horrid tremblings.

   W:i, 17, 8.

2. Redundant modifiers and phrases

   Affrighted with fear.

   S:i, 334, 34.

   All the whole practice.

   S:vi, 394, 29-30.

   Christ . . . intercedes for us by representing His passion, and the dolours of the cross.

   S:ix, 440, 15-17.

Comparative Frequencies per Page

	Summer			Winter			
	1	2	3	4	5	6	Averages
Ellipsis	.456	.648	.888	.621	.640	.685	.656
Pleonasm	2.698	4.040	3.360	2.576	2.360	2.812	2.974

Table 46

Not only the prominence given to *pleonasm* by the ratio of four to one but the fact that the majority of the *ellipses* in the six sermons are in compound structures,[101] which are in themselves *indicia* of a copious vein, evidences in Taylor a predilection for the amplificatory manner. It also indicates his preference for expressions which are more conducive to dignity than to celerity and force.[102] Although *pleonasm* may express ardor,[103] Taylor uses it, as did St. Chrysostom and St. Augustine, as a means of securing balance or of adding an ornamental touch.[104] This is especially true of the *synonymous* doublets[105] which, as will be seen in the following table, form a large percentage of the examples.

[101] See Appendix B, p. 276.

[102] George Campbell, *The Philosophy of Rhetoric*, pp. 423-24.

[103] J. Smith, *op. cit.*, p. 186.

[104] Ameringer, *op. cit.*, p. 55; Sister M. Inez Bogan, *op. cit.*, p. 212.

[105] Raymond W. Chambers, *On the Continuity of English Prose*, p. cxix, states that this form of *tautology* developed during the bi-lingual period, when it was natural to use both an English and a Romance word.

Types of *Pleonasm*: Frequencies per Page

	Summer			Winter			
	1	2	3	4	5	6	Averages
Doublets	2.053	3.320	2.553	1.903	1.520	2.270	2.270
Others	.645	.720	.807	.673	.840	.542	.704
Totals	2.698	4.040	3.360	2.576	2.360	2.812	2.974

Table 47

Besides showing that doublets comprise 79% of the *pleonasm* of these six sermons Table 47 brings out the fact that they do not form a basis of comparison between the summer and winter series. His preference for *pleonastic* doublets links Taylor with Donne.[106]

B. OF CONNECTIVES

Asyndeton (*dialyton, dissolutio*) is a figure of exclusion which, to give speed and vehemence to the expression, omits the coordinating conjunctions between the words, phrases, or clauses of a series.[107] Because it creates the illusion that the separate items are more numerous than they really are, it serves as an effective adjunct of amplification.[108]

> Amongst "them that are at ease in Zion,"
> that serve their desires,
> that satisfy their appetites,
> that are given over to their own heart's lust,
> that so serve themselves, that they never serve God,
> that "dwell in the city of rejoicing."
>
> S:ix, 435, 8-12.

> How many times doth God speak to us
> by His servants the prophets,
> by His Son,
> by His apostles,
> by sermons,
> by spiritual books
> by thousands of homilies.
>
> S:i, 333, 15-17.

[106] See Appendix B, p. 277. Wasilifsky, *op. cit.*, p. 155, states that doublets are fairly numerous in Donne's St. Paul Sermons.

[107] J. Smith, *op. cit.*, pp. 182-83; Longinus, *op. cit.*, p. 193; Peacham, *op. cit.*, p. 57.

[108] Aristotle, *Rhetoric*, XII, xii, 3-4.

No observance,
no prudence,
no modesty, can escape the reproaches of such insolent and high talkers.

W:xxiv, 300, 14-16.

Such are fornication, drunkenness, bribery, simony, rebellion, schism.

W:i, 12, 41-42.

Polysyndeton, the *pleonastic* counterpart of *asyndeton,* consists in a repetition of the connecting particles between each of the items in a series of clauses, phrases, or words.[109]

Then we relish and taste interior excellencies,
and we receive the Holy Ghost, 'the Spirit of confirmation,'
and He gives us a taste of the powers of the world to come.

S:i, 340, 20-23.

Paul and Silas sing psalms in prison,
and under the hangman's whips,
and in an earthquake.

S:xi, 466, 24-26.

The dissemination of the gospel, which called men from a confinement in their domestic charges to travel,
and flight,
and poverty,
and difficulty,
and martyrdom.

W:xvii, 208, 19-21.

Comparative Frequencies per Page

	Summer			Winter			
	1	2	3	4	5	6	Averages
Asyndeton	2.319	1.980	1.870	1.955	1.400	1.539	1.844
Polysyndeton	3.534	3.276	2.952	3.465	2.920	2.250	3.066

Table 48

In view of his preference for *pleonasm,* Taylor is consistent in employing *polysyndeton* nearly twice as often as *asyndeton* in the Sunday sermons. Although both devices serve to emphasize the items in the series, *asyndeton* ac-

[109] J. Smith, *op. cit.,* p. 184; Peacham, *op. cit.,* p. 53.

celerates the rhythm while *polysyndeton* retards it. Hence Taylor's predilection for *polysyndeton* is in keeping with the gravity of his themes. Since both species are low in the last two sermons, these probably have fewer cumulative figures of thought than the others. In the first sermon, which has most of both types, the abundance of *asyndeton* is an indication that to a greater extent than in any of the other sermons Taylor was carried away by the enthusiasm inspired by his theme (grace) and the occasion (Pentecost).

C. OF PREDICATIVES

Zeugma is a figure of exclusion in which, by implied joining, a verb or an adjective expressed in one of a series of three or more clauses is understood in the others. It has three forms: in *prozeugma* (*protozeugma*) the word is placed in the first clause, in *mesozeugma* it is stated in the second or middle clause, and in *hypozeugma* it is reserved until the last.[110] Taylor used only *prozeugma* in the sermons analyzed.[111]

> His brother Robert was killed, and
> his army destroyed, and
> himself taken prisoner.
> S:x, 452, 20-21.

> His lust is stronger
> his passions violent and unmortified,
> his habits vicious,
> his customs sinful.
> S:ii, 355, 14-15.

> Men used to pray with their hands full of rapine,
> and their mouths of blood,
> and their hearts of malice.
> S:ii, 342, 7-8.

[110] J. Smith, *op. cit.*, pp. 179-80; Quintilian, IX, iii, 62-64, *epezeugmenon.*

[111] *Works*, VIII, 490, 15-16, the Gunpowder Treason sermon yields an example of *mesozeugma*: "Under his own hand, *was* of his own confession, and of itself evident." Italics mine.

Although a compound subject might be considered as an example of *hypozeugma*, neither this nor the corresponding practice of classifying a compound object as a type of *prozeugma* has been followed in the present study.

Hypozeuxis (*taxis*) is the inclusive device that corresponds to *zeugma*. It consists in the express statement of the verb in each clause of a series.[112]

> All the evils of the word shall be amended,
> and the injustices shall be repaid,
> and the divine providence shall be vindicated,
> and virtue and vice shall for ever be remarked.
> W:i, 9, 2-4.

> It is true God can do it if He please,
> and He 'can raise children to Abraham out of the stones,'
> and He can make ten thousand worlds if He sees good;
> and He can do what He list,
> and He can save an ill-living man though He [*sic*] never repent at all, so much as upon his death-bed.
> S:vi, 402, 26-30.

Comparative Frequencies per Page

	Summer			Winter			
	1	2	3	4	5	6	Averages
Prozeugma	.304	.180	.168	.207	.160	.125	.191
Hypozeuxis	.912	.964	1.421	1.232	.680	.707	.986

Table 49

Hypozeuxis exceeds *prozeugma* by a ratio that varies from three to one in the first sermon to approximately eight to one in the third. Since it would be difficult to retain the deleted words in the mind through a long series of clauses, *prozeugma* is limited to shorter examples than *hypozeuxis*. Because of this fact and the *elliptical* character which places it among the ornaments which Taylor employed to convey his enthusiasm to the audience,[113] it has but a restricted use in the six sermons, with a slight increase in the first and fourth. As adjuncts of accumulation, both figures help to preserve the strophic quality of Ciceronian prose[114] and to

[112] Peacham, *op. cit.*, pp. 59, 91; Puttenham, *op. cit.*, Bk. III, chap. xii. I have not interpreted this term to include compound predicates.

[113] Cf. Longinus, *op. cit.*, p. 193. For length of examples see Appendix B, p. 285.

[114] A. C. Clark, "Ciceronianism in English Literature," *English Literature and the Classics*, ed. by G. S. Gordon, p. 121.

give greater vigor to the expression. However, by avoiding the two types of *zeugma* which make for periodicity and confining himself to the trailing *ellipses* of *prozeugma,* Taylor reduces the vehemence implied by this figure to its mildest form and achieves the conversational ease cultivated by Montaigne and his English disciples.[115]

D. SUMMARY OF FIGURES OF INCLUSION AND EXCLUSION

All the figures of inclusion and exclusion are characteristic ornaments of Taylor's prose. Of the three groups, that which involves connectives is the most significant, not only because it is the most numerous but also because the constancy with which *asyndeton* and *polysyndeton* recur in the six sermons either separately or following each other, as in St. Augustine,[116] is in contrast to the practice of Donne, who seldom uses them.[117] Their numerical relation to the other figures in this group is shown in the following table.

Comparative Frequencies per Page

	Summer			Winter			
	1	2	3	4	5	6	Averages
EXCLUSION							
Ellipsis	.456	.648	.888	.621	.640	.685	.656
Asyndeton	2.319	1.980	1.870	1.955	1.400	1.539	1.844
Prozeugma	.304	.180	.168	.207	.160	.125	.191
Totals	3.079	2.808	2.926	2.783	2.200	2.349	2.691
INCLUSION							
Pleonasm	2.698	4.040	3.360	2.576	2.360	2.812	2.974
Polysyndeton	3.534	3.276	2.952	3.465	2.920	2.250	3.066
Hypozeuxis	.912	.964	1.421	1.232	.680	.707	.986
Totals	7.144	8.280	7.733	7.273	5.960	5.769	7.026

Table 50

Table 50 presents in summary form Taylor's predilection for inclusive devices. Not only does each species of *pleonastic* figure outnumber its *elliptical* counterpart but the totals show that in every sermon the frequencies of the former are more than twice as high as those of the latter. From the

[115] Cf. George Williamson, "Senecan Style in the Seventeenth Century," *PQ,* XV (1936), 330.

[116] Sister M. Inviolata Barry, *St. Augustine the Orator,* p. 44.

[117] Wasilifsky, *op. cit.,* p. 153.

four devices in this group which are structural adjuncts of figures of accumulation—*asyndeton* and *polysyndeton, prozeugma* and *hypozeugma*—we note that heaping is common in the six sermons and that it is more usually given the grave rhythm produced by complete statement than the nervous movement resulting from *elliptical* devices.

Again, as in the types of ornament previously considered, there is a variation in the figurative content of the sermons. The first has the largest number of exclusive and the second, the largest number of inclusive devices; the fifth and sixth have the least of both kinds. Since the difference between these two extremes is chiefly the result of a marked decrease in the number of inclusive, or *pleonastic*, figures in the fifth and sixth sermons, it is possible that Taylor considered their themes, marriage and speech, less transcendent, and therefore less in need of a weighty manner than the subjects of the other sermons.

III. Other Structural Devices

A. of modification

1. *Parathesis* (*apposition*) is a structural device in which the second of two juxtaposed substantives is the modifier of the first. In this figure the modifier serves one of three purposes: (a) it restricts a more general term, (b) it prevents ambiguity, (c) it appends an attribute.[118] Each of these functions is illustrated in the Sunday sermons.

a. The good Spirit and the bad, *God and the devil.*
S:ii, 351, 9.

b. St. James *their bishop.*
S:x, 454, 33.

c. St. Hierome himself, *that great patron of virginity.*
W:xxii, 275, 41-42.

2. *Hebraism* is the term applied to those English constructions which, according to the rhetoricians, are bor-

[118] J. Smith, *op. cit.*, p. 190; Quintilian, VIII, vi, 40, *appositum.* Italics in all examples of structural devices are mine.

rowed from the Hebrew language. In Taylor's usage, as exemplified in the six sermons treated here, it is a modifying device "where the genitive case of a substantive is put for the adjective,"[119] either to restrict the application of the term or to denote the excellence of the thing it limits.[120]

Act of sin.[121]

S:vi, 398, 45.

After the manner of the Greeks.[122]

W:xviii, 221, 36-37.

Failings of mortality.[123]

S:x, 446, 11-12.

Pleasures of the body.[124]

S:i, 337, 39-40.

Joseph had a strength of God[125] within him, the strength of chastity.

S:ii, 354, 28-29.

3. *Hendiadys,* unlike the former two figures in this group, does not appear to be a modifying device. It is a construction in which, as Taylor explains, one idea is "signified by a divided appellative, by two substantives,"[126]instead of by a noun and its limiting adjective.[127] The qualifying substantive may either precede or follow the connecting particle.

Talking and folly.[128]

W:xxiii, 286, 6.

[119] W:xxv, 311, 28-29.

[120] Not the quality in general, but the *excellence.* J. Smith, *op. cit.,* pp. 227-29, gives five forms in all: the use of (1) the genitive for an epithet, (2) the name of God to show excellence, (3) the imperative for the future, (4) the future for the imperative, and (5) "if" to indicate an oath. Charles Butler, *Rhetorica Liber Duo, Graecism.*

[121] A *sinful* act.

[122] In the *Grecian* manner.

[123] *Mortal* failings, or the failings of mortals. In this case *mortality* is a *synecdoche generis.*

[124] *Bodily* or *physical* pleasures.

[125] Here the name of God is used to designate the excellence of the strength explained in the apposed phrase, "the strength of chastity."

[126] S:i, 340, 37-38.

[127] J. Smith, *op. cit.,* p. 194.

[128] I.e., *foolish* talking.

Heaps and confusion of disorder.[129]
W:i, 10, 32.

Cannon . . . belches fire and death.[130]
W:xxiii, 292, 28.

Severity and the rules of discipline.[131]
W:ii, 27, 20.

Comparative Frequencies per Page

	Summer			Winter			
	1	2	3	4	5	6	Averages
Parathesis	.646	.180	.480	.989	.800	1.081	.696
Hebraism	1.444	.612	1.056	.690	.360	.291	.742
Hendiadys	1.558	1.296	1.536	1.196	1.680	1.934	1.533
Totals	3.648	2.088	3.072	2.875	2.840	3.306	2.971

Table 51

Hendiadys is the most abundant of these three devices, and *parathesis* the least common in the six sermons. In contrast to the figures which have been treated previously, *parathesis* and *hendiadys* are most abundant in the last sermon. In the case of *parathesis* this may be due to the fact that, since the figure serves to restrict a general term and to prevent ambiguity, as well as to embellish, it has a practical purpose which is in keeping with the less ornate prose of this sermon. In the case of *hendiadys,* which is also relatively frequent in the fifth sermon, the larger number of examples may be an indication of a tendency in Taylor's later prose to sacrifice terseness in order to attain, through the loosely connected substantives,the vividness and ease that Seneca considered requisite for a philosophical style.[132] Since the exigencies of rhythm might lead to the use of both this figure and *Hebraism,* there is a further possibility that *hendiadys* serves a compensatory function in the last two sermons. It would also appear that the first sermon might have greater verbal harmony than any of the others.

[129] I.e., *confused, disordered* heaps.

[130] I.e., the cannon belches *deadly* fire.

[131] I.e., *severe* rules of discipline.

[132] F. I. Merchant, "Seneca the Philosopher and His Theory of Style," *AJP,* XXVI (1905), 47-49.

B. OF GENERAL SYNTAX

1. *Hyperbaton* (*transgressio, transposed order*) is a figure of structure which permits the writer to transpose his words from the usual order to another, which may be ungrammatical, but gives greater emphasis to the phrase or elegance to the style.[133]

> Necessary therefore it is.
>
> S:v, 390, 21.
>
> Being passionately by his mother dissuaded.
>
> W:i, 14, 21-22.
>
> Vicious in their lives . . . but in their death, miserable with calamities real, eternal, and insupportable.[134]
>
> S:x, 458, 5-7.

2. *Enallage* (*antiptosis*) is a structural device which sanctions the change of point of view within a sentence. It allows an author to shift from one tense, person, number, or gender to another, whenever this provides a simple method for showing the progress of his thought.[135]

> Some *men* hate to be *a rebel.*
>
> S:xi, 460, 6.
>
> To refuse worldly *pleasure* when *they tempt* your soul.
>
> S:ix, 441, 43-44.
>
> *Men* are accounted wits for talking atheistically, and valiant for being murderers, and wise for deceiving and circumventing *our* brothers.[136]
>
> W:ii, 26, 22-24.

[133] J. Smith, *op. cit.*, p. 199; Quintilian, VIII, vi, 62-64; Puttenham, *op. cit.*, Bk. III, chap. xiii; cf. *hypallage* and *cacosintheton.*

[134] The arrangement of nouns and modifiers in the *antithetical* clauses is chiastic. The classical figure *chiasmus* is, however, not found in the English rhetorics on which this study is based.

[135] Perkins, *op. cit.*, p. 658; J. Smith, *op. cit.*, pp. 192, 196.

[136] When Taylor adds the application of an idea to the end of the sentence in which he explains it, he sometimes makes an *enallage* involving a change of person, as in the third example, serve as a transitional device.

3. *Hysterologia* (*hysteron proteron*), a third type of syntactical license, consists of a reversal of the natural order in recounting two events.[137] Taylor's rare examples of this figure are not outstanding illustrations of it.

Christ's death and passion.
S:ix, 442, 24-25.

By dying and suffering.
S:x, 446, 27-28.

Corvinus ... reaps and sows.
W:xvii, 218, 21-22.

Comparative Frequencies per Page

	Summer			Winter			
	1	2	3	4	5	6	Averages
Hyperbaton	.380	.360	.408	.575	.280	.270	.379
Enallage	.076	.288	.288	.232	.200	.104	.199
Hysterologia			.048		.040		.014
Totals	.456	.648	.744	.807	.520	.374	.592

Table 52

Hysterologia may be disregarded, but *enallage* and *hyperbaton* have a place among the less significant of Taylor's ornaments. Since *hyperbaton* was one of the favorite artifices of the Greek and Latin sophists,[138] and *enallage* is rather an error than an embellishment, the insignificant number of the first and the unimportant role of the second are more beneficial than detrimental to the elegance of Taylor's prose. With *hyperbaton*, the more common of the two, Taylor does not so much express vehemence[139] as give a poetic touch to his phrases by emphasizing the first or the last word[140] and by using the transposed order to produce a

[137] J. Smith, *op. cit.*, p. 201. Butler, *op. cit.*, classes *hysteron proteron* as a *Graecism.*

[138] J. M. Campbell, *The Influence of the Second Sophistic on the Style of St. Basil the Great*, p. 66, states that *hyperbaton* embellishes every page of St. Basil's works. William J. Halliwell, *The Style of Pope St. Leo the Great*, p. 76, notes that it occurs in almost every sentence of St. Chrysostom and that it was the usual manner of St. Augustine and St. Ambrose.

[139] Longinus, *op. cit.*, XXII.

[140] Cf. Herbert Spencer, *The Philosophy of Style*, p. 13.

figure of repetition or to repeat a cadence in a trailing afterthought.

C. SUMMARY OF OTHER STRUCTURAL DEVICES

In the order of frequency, three varieties of modifying devices, *hendiadys, Hebraism,* and *parathesis,* and two figures of general syntax, *hyperbaton* and *enallage,* are among the characteristic ornaments of Taylor's prose. Although only *hendiadys* attains an average of more than one occurrence per page, since all the devices serve the same ultimate purpose of offering a means to avoid exact ligatures and the close reasoning which is subversive to sense appeal and conversational ease,[141] they show Taylor's tendency to choose verbose locutions which produce dignified cadences and poetic rhythms.

Comparative Frequencies per Page

	Summer			Winter			
Figures	1	2	3	4	5	6	Averages
Of modification	3.648	2.088	3.072	2.875	2.840	3.306	2.971
Of general syntax	.456	.648	.744	.807	.520	.374	.592
Totals	4.104	2.736	3.816	3.682	3.360	3.680	3.563

Table 53

The devices of modification have greater significance for Taylor's style than those which encourage an author to take liberties with syntax. Because of the large number of figures of modification in the first sermon and the small number in the second, these two deviate from the fairly constant totals recorded for the others. Despite the unimportance of individual figures, the total of more than three of these devices, which are antagonistic to Baconian terseness,[142] on every page has significance for Taylor's literary affiliations, which will be considered later.

IV. Summary of Figures of Diction

Not only do the figures of diction show Taylor's proclivity for balanced structures, smooth rhythms, and expression

[141] G. Campbell, *The Philosophy of Rhetoric,* p. 463.

[142] Douglas S. Mead, *Literary Comparison in Jacobean Prose,* p. 67.

which is ample to the point of redundancy but they provide several criteria for comparing him with other writers. His Ciceronian tendencies are seen in his predilection for strophic arrangements and *pleonastic* devices. Although his constant use of *synonymous* doublets links him with the Church Fathers, he does not imitate their sophistic proclivities for *hyperbaton.* In his ability to conceal verbal iterations and make them aids to clarity, he is comparable to Spenser and Hooker. Although in the importance attached to *compar,* the rarity of *climax,* and the free use of doublets, he is like Donne, he differs from this earlier contemporary in his awareness of the transitional and unifying value of *anadiplosis* and *epanalepsis* and in the abundance of his *asyndeton* and *polysyndeton.* He is set apart from the witty preachers by the negligible use of *paronomasia* and the avoidance of wordplay in other types of repetitives, from the euphuists by the unobstrusiveness of his nevertheless plentiful *paromoeon,* and from Bacon and the curt Senecans by his *pleonastic* leanings. By the same preferences his prose attains the naturalness and ease of expression which was cultivated by the disciples of Montaigne.

Since these figures are divided into three groups, their comparative frequencies are summarized in the following table.

Frequencies per Page

	Summer			Winter			
Figures of	1	2	3	4	5	6	Averages
Repetition	30.912	32.373	32.569	31.639	25.520	26.820	29.972
Inclusion-Exclusion	10.223	11.088	10.659	10.056	8.160	8.118	9.717
Other Devices	4.104	2.736	3.816	3.682	3.360	3.680	3.563
Totals	45.230	46.197	47.044	45.377	37.040	38.618	43.252

Table 54

The last two sermons are distinguished from the first four by the lower frequency of figures of diction. Inasmuch as this discrepancy is brought about chiefly by deficiencies in *epistrophe, epizeuxis,* and *paromoeon* among repetitive devices and of connectives and predicatives among figures

of inclusion-exclusion, it appears that these sermons will have less of the strophic quality which characterizes Taylor's prose. Although this may be attributed to Taylor's preference for a plainer style, in view of the fact that the last two homilies are more pronouncedly didactic than the others, it is probably dictated by rhetorical decorum. Hence it may merely indicate that the ornament conforms to the matter and purpose of the sermon.

The first group includes three types of repetition and thirteen of the figures which may be termed characteristic ornaments of the Sunday sermons as compared to three pairs of contrasting schemes of inclusion and exclusion in the second group and five other devices in the third. Exceeding the figures of inclusion and exclusion by a three-to-one and other devices by a nine-to-one ratio, the repetitive schemes of the six sermons make up more than half of the average frequency of forty-three ornaments per page. Yet despite their abundance, the figures of diction are so integrally woven into the structure that the reader "borne along on the golden periods"[143] is aware of only the more striking examples. *Compar* is omnipresent, balancing phrase against phrase, clause against clause, and even sentence against sentence. The underlying rhythm it creates is accented and varied by repetition of word and sound, accelerated and retarded by figures of construction.

Especially effective in bringing out the parallelism of structure are *anaphora,* which accentuates the beginning; *epistrophe,* and the phonetic devices of terminal rhyme, *homoeoteleuton* and *homoeoptoton,* which stress the end; and *symploce,* which does both. Although there is an average of more than one word or sound scheme for each of the forty lines of a page,[144] not only because of the great variety of repetitives involved but also because an overwhelming ma-

[143] Mitchell, *English Pulpit Oratory,* p. 41.

[144] The standard page length adopted for this study. See chap. II, n. 12.

jority of them is limited to two iterations, and those which are more numerous are obscured either by the irregularity of the members or the weakness of the rhyme[145] and by the correspondence between the ideas expressed and the parallelism of the structure, these rare suggestions of jingle detract neither from the seriousness of the thought nor the dignity of the manner.[146] On the contrary, by bringing key words into the prominent positions required in some kinds of repetitives or linking them by rhyme these figures perform the double function of embellishing the rhythm and stressing the idea. The result is a liquid flow of prose, the melody of which, established by *compar* and accentuated by *paromoeon* and *homoeoptoton,* which in joining correlative or apposed words and phrasal and adherent modifiers serve to bring out the rhythm, and by *polytoton,* which combines the head rhyme of the second with the flexibility of the last and, like these two figures, blends into the background it enriches, no less than by *anaphora* and the devices which produce terminal correspondences, is further enhanced by the more artificial types of verbal iteration. From the sparsity of *climax* and the only slightly more common use of perfect forms of *epanodos, epanalepsis, anadiplosis,* and *epizeuxis,* these may be said to occur with a frequency proportioned to their value for coherence, their aptness for expressing the finer shades of thought and emotion, and their adaptability to modifications which obscure their purely mechanical aspects.

Inextricably bound up with the rhythm of Taylor's prose are the constructions which regulate tempo. *Ellipsis,* in brief statements or combined with *prozeugma* in cumulative

[145] The longer series of *homoeoteleuton* invariably depend on suffixal rhyme, as in W:i,14, 34-36: "prayed frequently, and fasted severely, and laboured humbly, and conversed charitably, and mortified himself severely"; and W:xxiv, 304, 35-36: "accuses maliciously, and instances spitefully, and heaps objections diligently, and aggravates bitterly."

[146] Cf. Longinus, *op. cit.,* p. 241. The same claim is made for Donne by Wasilifsky, *op. cit.,* p. 150, who states that end rhyme ornaments almost every page of the St. Paul sermons.

figures of thought, and the more common *asyndeton* give velocity, while *pleonasm, polysyndeton,* and *hypozeuxis* produce a more deliberately flowing rhythm.

It is significant for the dignity of Taylor's prose that the figures which retard speed preponderate over accelerating devices. *Pleonasm* outnumbers *ellipsis; polysyndeton, asyndeton; hypozeuxis, zeugma.* Even in the last figure Taylor eschews periodic forms and uses only *prozeugma* with its loosely trailing members that make for conversational ease. In like manner the structural devices which have no *elliptical* counterpart militate against precision and terseness: *hyperbaton* and *enallage* as species of license; and *hendiadys, Hebraism,* and *parathesis* as figures in which the joining of substantives adds to the weightiness of the manner. Hence the rhythm of Taylor's prose, in so far as it is determined by figures of diction, is predominantly smooth and majestic.

CHAPTER IV

FIGURES OF THOUGHT

Figures of thought are those rhetorical schemes which, in contradistinction to the previous figures, are not restricted to the language, but treat the idea itself in an unusual manner.[1] While figures of diction appeal chiefly to the ear and serve as an embellishment of the expression, figures of thought appeal to the intellect and are concerned with the enrichment of meaning. The former adorn and give beauty to the phrase; the latter amplify and give virility to the thought.[2] In other words, the figures of thought are devices by which an idea can be rendered more comprehensible and significant than it would appear if simply stated. They provide a variety of forms in which the bare facts can be pleasurably expanded and repeated until their meaning has been fully declared and grasped. Although the rhetoricians give no satisfactory grouping for the large number of figures belonging to this class, on the basis of homogeneity they can be divided into eight categories. Some involve similarity and dissimilarity; others are essentially descriptive, illustrative, or accumulative; those in the next category are devices of specification; and the remainder are fundamentally types of interrogation or of admonitory or exclamatory statement.

I. Figures of Similarity and Dissimilarity

Although figures of similarity and dissimilarity are homogeneous in that they involve the same basic process of setting two things side by side in order to discover or bring out their likenesses and differences, they diverge in purpose. Those devices which aim to bring out the likeness, whether in similar or obviously dissimilar things, are set apart as figures of comparison; those which emphasize differences,

[1] Hoyt H. Hudson, "Introduction," Hoskins, *Directions for Speech and Style*, p. xix.

[2] John Smith, *The Mysterie of Rhetorique Unvail'd*, pp. 7-8; Abraham Fraunce, *The Arcadian Rhetorike*, pp. 28v-29.

either by making distinctions between what is apparently alike or closely related or by joining contraries, belong to figures of contrast.

A. INVOLVING COMPARISON

1. *Comparatio*

Comparatio is a figure of thought in which the amplification consists of bringing in a generic likeness (that is, an example which, in contradistinction to the essential dissimilarity existing between the terms of a *simile,* belongs to the same class) and in showing that it is equal, greater, or less than the person or thing with which it is paralleled.[3] The examples are drawn from experience and history as well as from the Bible and the classics. In length they vary from a brief allusion, "They are like Dives,"[4] to the longer illustrations that follow.

a. Between equals

> It seems to be with husbands as it is with bishops and priests, to whom much honour is due, but yet so that if they stand upon it and challenge it, they become less honourable.
>
> W:xviii, 222, 8-10.

b. Between unequals

(1) Greater to less

> Discontents proceeding from daily little things, do breed a secret undiscernible disease which is more dangerous than a fever proceeding from a discerned notorious surfeit.
>
> W:xvii, 217, 33-35.

(2) Less to greater

> If St. Paul, whose conscience accused him not, yet durst not be too confident, ... but might be found faulty by the severer judgments of His Lord; how

[3] Quintilian, IX, ii, 100-101; Henry Peacham, *The Garden of Eloquence,* pp. 155-57; J. Smith, *op. cit.,* p. 208. If the example is contrary, the figure is a *syncrisis* and listed with figures of contrast.

[4] S:ix, 435, 12.

shall we appear with all our crimes and evil habits round about us?[5]

W:ii, 25, 40-26, 3.

Frequencies per Page

	Summer			Winter			
	1	2	3	4	5	6	Averages
Equals	1.558	1.035	.820	.815	.880	1.000	1.018
Unequals	.114	.178	.168	.162	.160	.187	.161
Totals	1.672	1.214	.988	.977	1.040	1.187	1.179

Table 55

Taylor makes a fairly abundant and constant use of *comparatio,* for the average frequency falls below one example per page in but two sermons, the third and fourth, and shows an appreciable increase only in the first. Although he more frequently brings in examples which are equal than those that are greater or less than the things to which they are compared, he uses this figure to magnify the importance of the ideas he presents as much as to clarify their meaning.

2. *Simile*

Simile (*similitudo*) is an expanded *metaphor* or a poetical comparison which states the resemblance of a person or thing to a familiar object that is essentially different, in order to make the concept more clear and pleasing by the apt analogy and vivid portrayal.[6] In contrast to *comparatio,* the terms of a *simile* must be generically different, and the comparison is restricted to an equality[7] expressed by the particles *like, as,* or *so.*

> Bright as the sun, blessed as the angels, swift in motion as thought, clear as the purest noon.
>
> S:i, 332, 4-6.

> [Persecutions] are like the fiery chariot to Elias.
>
> S:xi, 464, 29-30.

[5] For location of other examples of figures in this chapter see Appendix C, pp. 293-344.

[6] Quintilian, VIII, iii, 72-73; John Prideaux, *Sacred Eloquence,* pp. 132-34; Peacham, *op. cit.,* pp. 158-59.

[7] The expression of inequality constitutes one form of *hyperbole* (*supra,* pp. 54-57).

The little rings of the vine when first they begin to curl like the locks of a new-weaned boy.
W:xvii, 216, 15-16.

Some men will give foul words, having a tongue as rough as a cat and biting like an adder.[8]
W:xxiv, 300, 17-19.

Frequencies per Page

Summer			Winter			
1	2	3	4	5	6	Average
.646	.786	.482	.511	1.560	1.105	.848

Table 56

In keeping with the classical theory that *similes* should be infrequent in prose,[9] Taylor makes sparing use of this imaginative analogy. Nevertheless, he uses it with sufficient variety, not only in single concise references but expanded into poetic comparisons[10] or grouped in pairs and occasionally in series. Aware of its value for instruction and exhortation,[11] he employs it at times to give his exposition both greater perspicuity and the charm which must be ever present in a good sermon.[12]

[8] Because *tongue* is here used *metonymically* to denote *speech*, the comparison is not between things in the same category, as it would appear at first sight, but between things essentially different, and hence is a *simile*, not a *comparatio*.

[9] Aristotle, *Rhetoric*, III, iii, 4. Cf. John Eachard, "The Grounds and Occasions of the Contempt of the Clergy," in *Critical Essays and Literary Fragments*, ed. by J. Churton Collins, p. 269.

[10] For location of expanded *similes* see Appendix C, pp. 294-96.

[11] In *Works*, VII, 60, for example, he states, "This similitude if it proves nothing, yet will serve to upbraid our folly, to instruct and exhort us," and in W:xvii, 212, he explicates "the conjunction of Christ and His church" by a *similitude*. But Logan Pearsall Smith, "Introduction," *The Golden Grove*, p. xxxvi, considers poetic comparisons and images improper for the orator. He finds that Taylor's "aim seems to be ... to delight the imagination rather than to move the will." Adolph M. Wasilifsky, *John Donne the Rhetor*, p. 103, makes a similar statement about Donne's imagery: it is "too imaginative to express strong passion."

[12] St. Augustine, *De Doctrina Christiana*, IV, chap. xxvi, sec. 56-58,

Because *simile* is analogous to *metaphor* in the relation that exists between the terms and the vividness of its sense appeal and to *comparatio* as a device for presenting facts to be understood and remembered, the three ornaments are brought together in the following table.

Comparative Frequencies per Page

	Summer			Winter			
	1	2	3	4	5	6	Averages
Simile	.646	.786	.482	.511	1.560	1.105	.848
Comparatio	1.672	1.214	.988	.977	1.040	1.187	1.179
Metaphor	6.498	5.571	5.132	4.162	5.360	5.104	5.365

Table 57

Simile is the least plentiful of the three ornaments. While its numerical inconsequence when compared to *metaphor* is in part due to its greater length, the diversity between the frequencies of the two ornaments indicates Taylor's preference for the more integrated type of analogy, by which he established his literary kinship with Shakespeare.[13]

Although *simile* has greater imaginative appeal than *comparatio,* the fact that it is less frequent cannot be construed as a proof of Taylor's proclivity for more literal comparisons, since it is most numerous in the last two sermons, which are most pronouncedly casuistical. It appears rather that Taylor's wide reading predisposed him to bring in the literary and historical examples required by *comparatio* as a compliment to his cultured audience and because these learned allusions were equally effective and artistic.

Aside from the supposition that Taylor must have relied on some other device rather than comparison and analogy in the fourth sermon, his possible use of *simile* to compensate for the sparsity of tropes and some figures of diction in

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The Nicene and Post-Nicene Fathers of the Christian Church, ed. by Philip Schaff, II, 595, says that perspicuity, charm, and persuasiveness do not distinguish the three styles from each other, but are common qualities that must mark every part of the sermon.

[13] Edmund Gosse, *Jeremy Taylor,* pp. 219-22, calls attention to the Shakespearean quality of Taylor's *metaphor.*

the fifth and sixth is the only inference to be drawn from the frequencies recorded for the individual sermons in Table 57.

3. *Parable*

Parable (*parabola*) is a figure of comparison which in order to explain a spiritual truth shows its *allegorical* resemblance to some familiar concrete example by "displaying them side by side."[14] It differs from the *exemplum* (*paradigma*) in that the latter is an extrinsic and artificial illustration of a point that has been stated, while the *parable* leads from the common things of life to the truth which it helps to explain. In the *exemplum* we must seek the essence; in the *parable* we learn the theological truth from the incident or phenomenon,[15] as, for instance, we recognize the need of living according to Christ's precepts from the story of the sower.[16] The following example illustrates Taylor's use of this figure in the six sermons:

> But so have I seen the sun kiss the frozen earth which was bound up with the images of death and the colder breath of the north; and then the waters break from their enclosures, and melt with joy, and run in useful channels; and the flies do rise again from their little graves in walls, and dance awhile in the air to tell that there is joy within, and that the great mother of creatures will open the stock of her new refreshment, become useful to mankind, and sing praises to her Redeemer: so is the heart of a sorrowful man under the discourses of a wise comforter; he breaks from the despairs of the grave and the fetters and chains of sorrow; he blesses God, and he blesses thee, and he feels his life returning; for to be miserable is death, but nothing is life but to be comforted; and God is pleased with no music from below so much as in the thanksgiving songs of relieved widows, of supported orphans, of rejoicing, and comforted, and thankful persons.
>
> W:xxv, 314, 28 ff.

[14] Quintilian, VIII, iii, 79; J. Smith, *op. cit.*, p. 218.
[15] Charles Smyth, *The Art of Preaching*, p. 96.
[16] Matt. X, iii.

Frequencies per Page

Summer			Winter			
1	2	3	4	5	6	Average
.038	.035	.096		.160	.042	.062

Table 58

The *parable* is too ostentatious to be numerous in the Sunday sermons. Although it does not occur in sermon four, in which the long imaginative illustrations take the form of *anthropopathia*,[17] it makes so noteworthy a contribution to the beauty of Taylor's prose that it may be considered a characteristic ornament. In sense appeal and power to delight it competes not only with the dilated forms of *anthropopathia* but also with *allegory* and the expanded *simile*. Hence it may be said to combine the qualities of the trope and the comparison and to supplement both types of ornament, especially in sermon five, which has a low frequency of the former.[18]

4. *Enthymeme*

Enthymeme is an imperfect syllogism. It infers a conclusion from an unstated comparison between the proposition that is expressed and another which is reserved in the mind.[19] Its usefulness for proof and confutation is shown in the following examples.

> If the Holy Ghost hath sanctified the whole man, then He hath sanctified the prayer of the man.
> S:ii, 346, 44 - 347, 1.

[17] See Chap. II, *supra*, pp. 43-47.

[18] See Table 25.

[19] J. Smith, *op. cit.*, p. 260: *enthymem.* Quintilian, VIII, v, 9, defines the *enthymeme* as a "reflection drawn from contraries." James McBurney, "The Place of the Enthymeme in Rhetorical Theory," *Speech Monographs*, III (Oct. 1936), 67, resolves the conflicting opinions about the *enthymeme* into the following conclusions: (1) the *enthymeme* is a rhetorical syllogism; (2) it uses probable causes and signs as premises; (3) its premises vary from particular facts to general probabilities; (4) it may be expressed in language that appeals to the emotions, that awakens confidence in the speaker, or that states the conclusion as a probable truth; (5) it cannot always be

> If a vicious person ... can for any thing he can do upon his death-bed be said to live a holy life, then his hopes are not desperate.
>
> S:vi, 402, 13-16.

> All they who will comply with God's method of graciousness and the necessities of their brethren, must endeavour ... to lay up treasures of notices and instructions in their brother's soul.
>
> W:xxv, 312, 30-34.

Frequencies per Page

Summer			Winter			
1	2	3	4	5	6	Average
1.823	1.644	1.662	.604	1.120	1.835	1.448

Table 59

The *enthymeme,* which has an important place in Milton's logical proof,[20] is fairly common in these six sermons. Since, in contrast to the figures of comparison which have been previously treated, it appeals primarily to the reason, not to the imagination, its frequencies show that, if he was not a logician,[21] Taylor nevertheless recognized the value of logical arguments for convincing the mind. Although it involves compression rather than expansion, the *enthymeme,*

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changed to a valid syllogism; (6) it may state a rhetorical example; (7) it frequently lacks a proposition or two. Cf. Thomas M. Charland, *Medieval Artes Praedicandi,* p. 144.

In view of the fact that Harry Caplan, "Classical Rhetoric and the Medieval Theory of Preaching," *CP,* XXVIII (1933), 87, finds the medieval preacher disdaining the *enthymeme,* insisting that he spoke only of truths, it is interesting to note that Peacham, *op. cit.,* p. 163, includes the truth of the premises among the requirements of the *enthymeme.*

[20] Wilbur E. Gilman, *Milton's Rhetoric: Studies in His Defense of Liberty,* pp. 22-24.

[21] Mary P. Ramsay, *Les Doctrines Mediévales chez Donne, le Poète Metaphysicien de l'Angleterre,* pp. 285-88, attributes to Taine the assertion that Taylor was neither logical nor analytical. On the other hand, Coleridge, "Notes on Jeremy Taylor," *Literary Remains,* ed. by E. H. Coleridge, III, 233, calls Taylor "the angle in which the two apices of logic and rhetoric meet."

by challenging the intellect to supply the missing premises, serves both to delight the mind and to clarify the idea. Hence it is as appropriate and nearly as common in the ornate summer sermons as in the last, practical homily of the winter series. In the fourth sermon it probably yields to some other type of ornament.

5. *Epanorthosis*

Epanorthosis (*correctio, emendatio, amending*) is a figure of amplification in which a statement is revoked in order to substitute another which, by comparison, is more fitting, credible, or emphatic. It gives climactic force to the thought either (1) by prefixing a negative (*not, not only*) to the first assertion or (2) by annuling what has been said with a revocatory particle (*nay, rather, etc.*) in order to resume it in stronger terms.[22] Both types occur in the six sermons.

a. Correction before

> He gave to man not a friend, but a wife.
> W:xvii, 210, 24-25.
>
> So shall our words be not only the means of declaring a secret sentence, but a certain instrument of being absolved or condemned.
> W:iii, 37, 4-6.

b. Correction after

> He had rather lose God than lose his jest; nay, which is the horror of all, he makes a jest of God himself.
> W:xxiii, 292, 30-32.

Frequencies per Page

Summer			Winter			
1	2	3	4	5	6	Average
.722	.393	.482	.349	.280	.208	.406

Table 60

The restrained use of *epanorthosis* is in keeping with the moderate frequencies recorded for some of the more

[22] Quintilian, IX, i, 30; Prideaux, *op. cit.*, p. 63; George Puttenham, *The Arte of English Poesie, metania.* Cf. Peacham, *op. cit.*, pp. 172, 173; p. 163, *inter se pugnantio;* p. 171, *dirimens copulatio.*

emphatic types of figures of diction. Although Taylor employs it more frequently in the form in which the correction precedes,[23] the figure is too uncommon in his prose, and too often only part of a long sentence, to give any noticeable impression of periodicity. Since it is an exaggerative device, its greater abundance in the summer than in the winter sermons suggests that a decrease in the amount of heightening may be the chief difference between the style of the two series.

6. *Paramologia*

Paramologia (*concessio, anticipatio, occupatio*) is a figure of thought in which the speaker gives climactic strength to his statement by first conceding a weak argument that might be advanced against it.[24] The following examples are illustrative of its use in the six sermons:

> Although the servants of God have suffered many calamities . . . , yet still it is preserved as one of the fundamental truths of christianity, that all the fair fortunes of the wicked are not enough to make them happy, nor the persecutions of the godly able to make a good man miserable.
>
> S:x, 450, 29-34.

> Though it be tedious and imprudent, yet it is not always criminal.
>
> W:xxii, 277, 25-26.

> Though it strikes to one side by the prerogative of nature, yet those throbs and constant motions are felt on the other side also, and the influence is equal to both.
>
> W:xvii, 219, 24-26.

[23] See Appendix C, p. 298.

[24] H. E. Butler, trans., Quintilian, III, 503, n. 7. Closely related to *prolepsis* (anticipation). Cf. Quintilian, IX, ii, 16f.; J. Smith, *op. cit.*, pp. 127-28, especially the form of *prolepsis* which the latter calls *anthypophora*. Peacham, *op. cit.*, p. 183, calls a similar figure *procatalepsis* (*praeoccupatio, preventer*). According to him (p. 173), *paramologia* is granting many things and suddenly overthrowing them all. Fraunce, *op. cit.*, p. 35v, has the figure *graunting*, jestingly to admit an argument.

Frequencies per Page

Summer			Winter			
1	2	3	4	5	6	Average
.380	.756	.892	.605	1.120	.896	.775

Table 61

With one example for three pages, in the first sermon, and one on every page, in the fifth, as its restricted limits of variability, *paramologia* belongs to the less abundant, yet fairly constant, ornaments which are characteristic of Taylor's prose. Inasmuch as it shares the rational basis of the *enthymeme* and the climactic arrangement of the *epanorthosis* and is, therefore, an effective weapon for the debater, it shows that Taylor used the objections which might be advanced against his teaching to render his own arguments more forceful and convincing. The fact that he makes more frequent use of *paramologia* in the fifth sermon than in any of the others suggests that in presenting the practical instructions for the married he manifested deference to his patrons by showing the reasonableness of the counsel and maintaining urbanity in the tone.

7. *Metabasis*

Metabasis (*transitio*) is a transitional device which maintains the continuity of thought by showing the relation between what has been spoken and what is to follow. To be complete it comprises a brief summary of what has preceded and a statement of what remains to be said. Frequently, however, it assumes that the pertinent facts have been retained in the mind and indicates only the relation they bear to the next matter to be treated.[25] Both complete and incomplete forms occur in the Sunday sermons.

[25] Peacham, *op. cit.*, p. 175, and J. Smith, *op. cit.*, pp. 237-39, list eight varieties of relation: (1) equality, (2) inequality, (3) similarity, (4) contrast, (5) difference, (6) objection, (7) reprehension, (8) consequent.

a. Complete or perfect

That repentance is not only an abolition and extinction of the body of sin, a bringing it to the altar, and slaying it before God and all the people; but that we must also . . . mingle gold and rich presents, the oblation of good works and holy habits with the sacrifice, I have already proved: but now if we will see repentance in its stature and integrity of constitution described, we shall find it to be the one half of all that which God requires of Christians.

S:vi, 394, 14-22.

b. Incomplete or imperfect

(1) Between equals

Now what a vision can do, that the Spirit doth certainly to them that entertain Him.

S:i, 339, 20-21.

(2) From less to greater

But there is a worse sight than this yet, which in that great assembly shall distract our sight and amaze our spirits.

W:i, 12, 15-16.

Frequencies per Page

Summer			Winter			
1	2	3	4	5	6	Average
.076	.393	.313	.396	.200	.375	.292

Table 62

Despite its usefulness for marking progress in the composition, *metabasis* is among the less abundant of Taylor's ornaments. Its importance for closely reasoned argument is probably the cause for its moderate use. Since it is least common in the first sermon, which ranks high in imaginative quality, and most frequent in the second and fourth sermons, in which Taylor's purpose is to convince the sinner of the need for repentance, its sparsity indicates that, in general, Taylor is more bent on amplifying his theme than on exposition or argument. Only a close integration of parts, or the development of each point so fully that transi-

tions are rarely needed, or a loose stringing together of associated ideas could enable Taylor to write so much smooth-flowing prose with so few manifest transitions. By any one of these means he would attain Ciceronian copiousness.[26] Oratorical rather than logical, the *metabasis* of the six sermons serves both to revive flagging interest by the vivacity of brief statements, such as "You see the commandments; will you also see the promises?"[27] and to render an idea more impressive by showing, as in the last of the three examples quoted, its superiority to the preceding one.

8. *Summary of Figures Involving Comparison*

Besides the well-known *simile,* or statement of resemblance between things which are essentially different, Taylor's comparisons include five other devices, which we no longer consider figures of speech. They are *comparatio,* or the simple comparison of things which are essentially alike; *enthymeme,* or the rhetorical syllogism; *paramologia,* or the nullification of an hypothesis or a possibility by the juxtaposition of a stronger assertion; *epanorthosis,* or the immediate substitution of a more emphatic word or cogent argument; and *metabasis,* or the linking summary that marks the stages in the development of the idea. All of these are means for bringing out the importance of the thought; but while the primary function of *simile, comparatio,* and the *parable* is to give greater clarity to the doctrine, and that of *paramologia* and *enthymeme* is to render the proof more convincing, *metabasis* is ostensibly a transitional device, and only *epanorthosis* is chiefly a vehicle of exaggeration.

Not only Taylor's proclivity for the learned allusion of Biblical and classical examples, which are the chief sources

[26] Cicero, *Orator,* XXXVI, 125-26, instructs the orator to avoid jejunity by bringing in associated ideas (commonplaces). On the other hand, Morris Croll, "The Baroque Style in Prose," *Studies ... in Honor of Frederick Klaeber,* p. 448, gives loosely linked ideas as a characteristic of one type of seventeenth century anti-Ciceronian.

[27] S:ix, 437, 21.

of *comparatio,* but his preference of *metaphor* to its less refined counterpart, the imaginativeness of his *simile,* and a suggestion of the anti-Ciceronian in his sparing use of *metabasis* have been noted as inferences to be drawn from his use of the figures in this group. We may now inquire into the comparative importance of these devices and their significance for his prose.

Comparative Frequencies per Page

	Summer			Winter			
	1	2	3	4	5	6	Averages
Comparatio	1.672	1.214	.988	.977	1.040	1.187	1.179
Simile	.646	.786	.482	.511	1.560	1.105	.848
Parable	.038	.035	.096		.160	.042	.062
Enthymeme	1.823	1.644	1.662	.604	1.120	1.835	1.448
Epanorthosis	.722	.393	.482	.349	.280	.208	.406
Paramologia	.380	.756	.892	.605	1.120	.896	.775
Metabasis	.076	.393	.313	.396	.200	.375	.292
Totals	5.357	5.221	4.915	3.442	5.480	5.648	5.010

Table 63

Since Keckermann places dilation by comparison in the van of the devices which help a preacher to achieve his ends,[28] the total average of five figures of this type per page speaks well for the effectiveness of the Sunday sermons. The greatest divergence from this average is in the fourth sermon. Since this sermon is manifestly not less artistic nor persuasive than the others, the sparsity of these devices probably indicates, as stated earlier, that they were superseded by some other type of ornament. In all the other sermons the average is maintained by a proportion between the individual figures. The first has the largest proportion of *comparatio* and *epanorthosis;* the fifth, of *simile* and *paramologia;* the sixth, of *enthymemes;* while in the second there are three devices (*comparatio, enthymeme,* and *metabasis*) and in the third five (*parable, enthymeme, epanorthosis, paramologia,* and *metabasis*) which exceed the average number of frequencies.

[28] *Rhetorica Ecclesiastica,* pp. 87-88.

Exclusive of the *parable,* the individual figures fall into three levels of frequency. On the first level, with an average of one occurrence on every page, are *comparatio* and the *enthymeme;* on the second, with an example on at least every other page, are *simile* and *paramologia;* on the third level, with an illustration on every third or fourth page, are *epanorthosis* and *metabasis.* Inasmuch as the *enthymeme* is a preferred device of forensic, which has proof as its chief function, and *comparatio* is a figure of deliberative oratory,[29] which aims primarily to please, and inasmuch as *paramologia* has a rational basis and the *simile* appeals to the imagination, while *epanorthosis* intensifies the idea, and *metabasis* is an adjunct of closely knit explanation, or argument, these three pairs of figures indicate that Taylor blended the logical and the literary, that he made use of the reason and the imagination with but a slight emphasis (at least in quantity) on the latter.[30] In his use of figures of comparison to present all the facets of an idea, Taylor is in the anti-Ciceronian tradition of his century.[31] Like Fuller and Fellham, he assembled analogies in an endeavor to make the thought stand out clearly in the light thrown on it from different angles.[32]

B. INVOLVING CONTRAST

1. *Antithesis*

Antithesis (*oppositio, contentio*) is a figure of dissimilarity in which the juxtaposition of contradictory elements serves to give clarity and forcefulness to a thought. The *antithesis* may be restricted to the one idea which is explained in antonymous words, or it may require the con-

[29] Aristotle, *Rhetoric,* III, xvii, 5, makes this distinction between the *enthymeme* and the *example,* which is an essential part of a *comparatio.*

[30] See n. 21, *supra,* p. 137.

[31] Douglas S. Mead, *Literary Comparison in Jacobean Prose,* pp. 48, 80.

[32] *Ibid.,* pp. 83-84.

trast of two ideas which are expressed with or without the use of antonyms.[33] Limited to the three types of examples given here, this figure does not include illustrations containing the inverted repetition of two words (*antimetabole*), the contrast of two similar things (*syncrisis*), or the assertion that one contrary is in another (*oxymoron*).

a. Contrasting words to express one idea
He descended from heaven to earth.
W.ii, 20, 30.

b. Contrasting ideas without antonyms
Christianity swelled from a small company, and a less reputation, to possess the chairs of doctors, and the thrones of princes.
S:ix, 442, 39-41.

c. Contrasting words and ideas
By striving to bring reputation to his first days, he loses the honour of his last.[34]
W:xxii, 278, 13-14.

Frequencies per Page

Summer			Winter			
1	2	3	4	5	6	Average
4.562	4.932	5.082	4.512	3.200	4.170	4.408

Table 64

Most abundant in the third sermon, in which Taylor's text "If the righteous scarcely be saved, where shall the ungodly and the sinner appear?" sets the keynote for contrast, *antithesis* shares the general decline in figuration which has usually been noted in the last two sermons. This decrease is possibly due either to Taylor's practical purpose in both or to a general change in his style.

In view of the partiality of the euphuists for a play on contrasting words and of the seventeenth century Senecans

[33] J. Smith, *op. cit.*, p. 162 [incorrect pagination for p. 172]. R. C. Jebb, *Attic Orators*, II, 61.

[34] This example is not a *syncrisis* because, although the "first days" and the "last" belong to the same category, both parts of the contrast refer to the same subject.

for the juxtaposition of *antithetical* ideas,[35] the high frequency of *antithesis* leads to the inference that Taylor belonged to one of these groups. It cannot be the former, for whether in a terse sentence, such as "Fair means are more apt to be abused than harsh physic,"[36] or in balanced form, his *antithesis* is not the affected figure of diction in vogue at the end of the sixteenth century.[37] It is definitely a figure of thought as was that of the Senecans. As such it comes into comparison with the *antithesis* of the witty preachers belonging to the metaphysical school.[38] As in Donne's St. Paul sermons, it is of three types,[39] and in passages like the following it is reminiscent of Andrewes' felicitous use of contrast to enforce stupendous truths.[40]

> He had a star to illustrate His birth; but a stable for His bedchamber, and a manger for His cradle. The angels sang hymns when He was born; but He was cold and cried, uneasy and unprovided. He lived long in the trade of a carpenter; He, by whom God made the world, had in his first years the business of a mean and an ignoble trade. He did good whereever he went; and almost wherever He went, was abused.[41]

2. *Antimetabole*

Antimetabole (*commutatio, inversio*) is a figure of contrast in which opposed ideas are expressed by repeating,

[35] George Williamson,"The Rhetorical Pattern of Neo-classical Wit," *MP*, XXXII (1935), 65.

[36] S:x, 448, 2-3.

[37] Thomas E. Ameringer, *Stylistic Influence of the Second Sophistic on the Panegyrical Sermons of St. John Chrysostom*, p. 55, states that the use of *antithesis* as a figure of diction is a marked sophistic influence found in St. Chrysostom.

[38] William F. Mitchell, *English Pulpit Oratory*, pp. 152-53.

[39] Wasilifsky, *op. cit.*, p. 174.

[40] Cf. Mitchell, *op. cit.*, pp. 150, 153.

[41] S:ix, 435, 20-26. Note the use of *compar* and *paromoeon*. Mitchell, *op. cit.*, p. 141, says that the contrast of Christ's greatness with the mean circumstances of his birth has been a perennial theme ever since the time of St. Basil.

in transposed order, in the second part of a balanced statement the two important terms that occur in the first half.[42] In other words, as in "He is a swaggerer amongst quiet men, but a quiet man amongst swaggerers,"[43] it is an *antithesis* combined with two figures of diction, *compar* and *epanodos*.[44] It is rare in the six sermons.

Examples:

> It is the body that makes the clothes warm, not the clothes the body.
>
> S:x, 455, 15-16.
>
> Did we never call good evil, or evil good?
>
> W:iii, 36, 23-24.
>
> And some good men were engaged in a wrong cause, and the good cause was sometimes managed by evil men.
>
> S:x, 452, 41-453, 1.

Frequencies per Page

Summer			Winter			
1	2	3	4	5	6	Average
		.096	.046		.020	.027

Table 65

Limited to three sermons, *antimetabole* is only a sporadic device in Taylor's prose. As it is the most artificial type of *antithesis,* its infrequent use is in keeping with Taylor's practice, noted in figures of diction, of avoiding those schemes which give the impression that the writer is interested in words rather than ideas.

3. *Syncrisis*

Syncrisis (*dissimilitudo*) is an *antithetical* form of *comparatio,* or a figure of dissimilarity that brings out the con-

[42] J. Smith, *op. cit.*, p. 116; Gerard J. Vossius, *Rhetorice Contracta,* p. 256; *Ad Herennium, contrarium.*

[43] John Hoskins, *Directions for Speech and Style,* p. 37.

[44] *Supra,* pp. 70f., 89f.

trast between two things which are opposites in the same category.[45] Thus it contrasts persons who are ungodly with those who are righteous, the wise with the indiscreet, marriage with celibacy, virtue with vice. In Taylor's usage it sometimes becomes the counterpart of the poetical comparison or expanded *simile.*

Examples:

> Marriage is the mother of the world, and preserves kingdoms, and fills cities, and churches, and heaven itself. Celibate, like the fly in the heart of an apple, dwells in a perpetual sweetness, but sits alone, and is confined and dies in singularity; but marriage, like the useful bee, builds a house and gathers sweetness from every flower, and labours and unites into societies and republics, and sends out colonies, and feeds the world with delicacies, and obeys their king, and keeps order, and exercises many virtues, and promotes the interest of mankind, and is that state of good things to which God hath designed the present constitution of the world.
>
> W:xvii, 211, 27-36.

> He that loathes good meat is sick at heart, or near it; and he that despises, or hath not a holy appetite to, the food of angels, the wine of elect souls, is fit ... to be partaker of the table of devils: but all they who have God's spirit love to feast at the supper of the Lamb, and have no appetites but what are of the Spirit or servants to the Spirit.
>
> S:i, 338, 40-339, 2.

> The flatterer uses it to the interests of vice, and a friend by it serves virtue.
>
> W:xxiv, 309, 11-12.

Frequencies per Page

Summer			Winter			
1	2	3	4	5	6	Average
.608	.142	.819	.605	.280	.291	.457

Table 66

[45] J. Smith, *op. cit.*, p. 207; Peacham, *op. cit.*, p. 162.

Although it occurs in every sermon, *syncrisis* is not abundant, and is especially restricted in the second homily. However, in view of the length of some of the examples and the effectiveness of the figure in summaries, as in the contrast of the carnal and the spiritual man in the first sermon,[46] it is both useful and significant in Taylor's prose.

4. *Oxymoron*

Oxymoron (*synoeciosis*), the wittiest of the figures of contrast, is a statement expressed in contradictory terms. While *antithesis* opposes things that are contrary, this figure joins them, either directly with an *epithet* that means the exact opposite of the noun it modifies, as in "absented presence," or indirectly as in "building safety upon ruin."[47] Both types occur in the six sermons.

An unsettled dwelling.
W:xvii, 208, 10.

A joy in the midst of sorrow.
S:i, 341, 9.

For so God brings good out of evil, turning tyranny into the benefits of government, and violence into virtue, and sufferings into rewards.
S:ix, 433, 11-13.

So full of nothings.
W:xxii, 277, 42.

Frequencies per Page

Summer			Winter			
1	2	3	4	5	6	Average
.342	.357	1.035	.302	.240	.166	.407

Table 67

A popular figure at the turn of the century,[48] *oxymoron*, which bears to *antithesis* a relation similar to that existing

[46] S:ii, 355, 9-32.

[47] Hoskins, *op. cit.*, p. 37; J. Smith, *op. cit.*, p. 122; cf. *ibid.*, p. 120, *synoeceiosis;* Peacham, *op. cit.*, p. 170, *synaeceosis.*

[48] Hoskins, *op. cit.* (1599), p. 37, says of *oxymoron*: "an easy figure now in fashion, not like ever to be so usual."

between the *metaphor* and the comparison, and hence calls for the exercise of fancy,[49] remained in Taylor's day one of the earmarks of Senecan prose.[50] In view of the partiality which Taylor showed for *metaphor* and the Senecan quality of his *antithesis,* the average of two examples on five pages is low. Considered in the light of his practice of avoiding other types of wordplay, however, this average is sufficiently abundant for the sermons. The paradoxical nature of the figure helps to explain why it is especially prominent in the third sermon, in which Taylor was at pains to reconcile the apparent contradiction between temporal infelicity and God's love for men. On the other hand, its affinity with *metaphor* probably accounts for the low frequency in the last two sermons, in which Taylor displayed a less refined wit than in the others, both by the decline in the number of tropes and by the increase in the number of *similes.*[51] While in itself this falling off indicates a more sluggish fancy, from the fact that the amount of *oxymoron* varies in sermons of the summer series, one might infer that its less frequent use in the last two sermons may have been dictated by rhetorical decorum. Since, as has often been stated before, these two sermons are set apart from the others by their greater practicality, the numerical decrease in their *oxymoron* may show a conscious effort to bring the style into harmony with the theme. In general, Taylor used this figure, as he used *antithesis,* to give striking expression to religious truth.

5. *Dilemma*

Dilemma, a figure of contrast based on logical reasoning, is a form of argument which forces an opponent to choose

[49] Cf. Thomas Hobbes, "Human Nature," *The English Works,* ed. by W. Molesworth, IV, chap. x.

[50] Morris Croll, "The Baroque Style in Prose," *Studies ... in Honor of Frederick Klaeber,* p. 440; Richard F. Jones, "Attack on Pulpit Eloquence in the Restoration," *JEGP,* XXX (1931), 189.

[51] Noted above, pp. 134-35.

between two contradictory alternatives, both of which lead to conclusions that are equally fatal to his cause.[52] The mutual exclusiveness of the alternatives and the decisiveness of the inferred consequences gives it particular cogency for silencing objections and clinching an argument. Taylor uses it in the manner illustrated by the following examples.

> If He did not then . . . why shall He be supposed to do so now?
> If He did then, it follows that He does not now.
> S:ii, 346, 7-10.

> If they do not believe these things, where is their faith?
> If they do believe them and sin on, . . . where is their prudence?
> W:i, 18, 31-33.

> If he does not he hath no excuse, and if he does, yet it loses half its beauty.
> W:xxiv, 297, 3-4.

Frequencies per Page

Summer			Winter			
1	2	3	4	5	6	Average
.038	.142	.048	.023		.062	.052

Table 68

In conformity with the conservative tastes and the habit of circumspection of which Taylor has given evidence in his employment of other ornaments,[53] he made but infrequent use of so assertive a figure as the *dilemma*. Not only by relying on it more in the second sermon than in any of the others but by avoiding it in the fifth, he shows that his practice is determined by the nature of the theme. In the second sermon he had need of invincible arguments against erroneous opinions on repentance, in the fifth he had to proceed warily in order not to make statements about marriage which were so positive as to antagonize his auditors or to be out of harmony with the otherwise temperate tone

[52] Peacham, *op. cit.*, p. 127; J. Smith, *op. cit.*, p. 116.
[53] Noted above, pp. 55, 57, 58, 105.

of the sermon. Hence, although the recurrence in all six sermons is, in this study, the criterion for declaring a figure characteristic of Taylor's prose, *dilemma* can still be classed as a minor ornament, for its absence from the fifth sermon is no doubt conscious and dictated by rhetorical decorum and tactful prudence.

6. *Paradiastole*

Paradiastole (*restrictio, distinction*) is a figure of thought by which a limiting contrary added to the end of a statement gives greater clearness and force to the expression.[54] Whether the contrast inheres in the connecting particles used to distinguish between similar terms (as in "cut down *but not* destroyed") or in the words themselves (as in *comfort,* not *care*), it is distinguished from the contrariety required for *antithesis*[55] in the first case because the expressions are not opposites, and in the second because the contradiction is nullified by the negative.[56] Neither is *paradiastole* to be confused with *epanorthosis,*[57] in which an exchange of terms is effected by the same connectives (i.e., *not . . . but*), for while the former always involves contrast, the latter is based on similarity and substitutes a more apt or forceful expression for the retracted statement.

Examples:

> Our bodies may be killed, but cannot perish.
> S:ix, 444, 24.
>
> Flattery is sweet and adulterate, pleasant but without health.
> W:xxiv, 309, 15.
>
> We may suffer a storm, but cannot suffer shipwreck.
> S:i, 342, 16-17.

[54] Peacham, *op. cit.,* p. 132; Quintilian, IX, iii, 65; J. Smith, *op. cit.,* pp. 114-15.

[55] *Supra,* p. 144.

[56] For example, *Virtue and vice,* which opposes the terms, is an *antithesis; virtue not vice* or *not vice but virtue,* which denies the opposite, is a *paradiastole.*

[57] *Supra,* p. 138.

They that have Him really and not in pretence only.
S:i, 339, 21-22.

Frequencies per Page

Summer			Winter			
1	2	3	4	5	6	Average
2.358	1.321	1.542	1.349	1.240	1.122	1.489

Table 69

The average of two examples of *paradiastole* for every three pages indicates that Taylor did not neglect perspicuity. From the fact that he pressed this figure into service most frequently in the first sermon, it appears that his first theme, grace, required more exact definition and explicit statement than did any of the other subjects. Furthermore, in view of the greater ornateness of the first four sermons,[58] his more frequent use of this explicatory device in these homilies than in the last two indicates that he did not consider ornament incompatible with clear exposition.

Although the excluded concepts are usually introduced by *but* or *not,* such particles as *save, yet,* and *unless* also occur in the *paradiastole* of these sermons. Most commonly a single statement and restriction, this figure sometimes ministers to Taylor's proclivity for heaping and in the seeming contradiction of such distinctions as "God held His peace, save only that He warned him of the danger"[59] gives the subtle compression admired by the seventeenth century mind.[60]

7. *Paralipsis*

Paralipsis (*praeteritio, praetermission*) is a figure of thought which permits an idea to be expressed in face of the assertion that it is being passed over. Although not strictly speaking a figure of dissimilarity, it involves contrast in the *antithesis* between the pretended dismissal and the actual

[58] See Tables 25 and 53.
[59] W:iii, 34, 4-25.
[60] Mead, *op. cit.*, p. 61.

statement of the fact.[61] Its transitional nature is brought out by Taylor's manner of using the figure.

> I need not apply this discourse: the very mystery itself is in the whole world the greatest engagement of our duty that is imaginable, by the way of instrument, and by the way of thankfulness.
>
> S:ii, 349, 17-19.

> I shall not after this need to reckon more of the evil consequent to the vain and great talker; but if these already reckoned were not a heap big enough, I could easily add this great evil: that the talking man makes himself artificially deaf.
>
> W:xxii, 281, 32-35.

Frequencies per Page

Summer			Winter			
1	2	3	4	5	6	Average
.038	.036	.024	.092		.042	.039

Table 70

Apparently too obvious a rhetorical trick for the dignity of Taylor's art, *paralipsis,* which is represented by but a few watered-down specimens, adds so little to the prose of these sermons that even though, like *dilemma,* it occurs in all but the fifth, it is not significant. As a transitional device, it occasionally helps to reawaken flagging attention.

8. *Summary of Figures of Contrast*

Comparative Frequencies per Page

	Summer			Winter			
	1	2	3	4	5	6	Averages
Antithesis	4.562	4.932	5.082	4.512	3.200	4.160	4.408
Antimetabole			.096	.046		.020	.027
Syncrisis	.608	.142	.819	.605	.280	.291	.457
Oxymoron	.342	.357	1.035	.302	.240	.166	.407
Dilemma	.038	.142	.048	.023		.062	.052
Paradiastole	2.358	1.321	1.542	1.349	1.240	1.122	1.489
Paralipsis	.038	.036	.024	.092		.042	.039
Totals	7.946	6.930	8.646	6.929	4.960	5.863	6.879

Table 71

[61] J. Smith, *op. cit.,* p. 165; Peacham, *op. cit.,* p. 130.

As is to be supposed from the artificial structure required by *dilemma* and *antimetabole* and from the too obvious subterfuge offered by *paralipsis,* none of these figures is abundant in the Sunday sermons. However, inasmuch as sparsity is the one condition which renders *dilemma* effective, this figure merits a place among Taylor's characteristic ornaments. Although *syncrisis* is but slightly more important numerically than *oxymoron,* it has greater ornamental value because Taylor at times expands it into two contrasting full length portraits, as, for example, of the godly man and the sinner.[62] It makes more demands on the imagination than *paradiastole* which, since it is useful in precisely expressing a concept and is one of the less artful devices, is next to *antithesis* in frequency.

Antithesis, with an average of more than four examples per page, is Taylor's preferred figure of similarity and dissimilarity. Because startling contrast was a favorite device of the witty preacher, and a predilection for opposed ideas characterized the anti-Ciceronian writers of the seventeenth century, Taylor's preference for *antithesis* is significant. In view of the tastes of his time, the frequency with which he brought in these figures not only evidences his moderation but indicates that he was no slave to the literary fashions of the day. On the other hand, his use of contrast in both words and ideas shows that he was influenced by contemporary trends, for in employing *antithesis* as a figure of thought he was following the Senecan tradition and repudiating, at least implicitly, the verbal *antithesis* of the euphuists of the last century.

Again, as in previous tables, the summer sermons are richer in examples than those in the winter series, and the last two homilies have the lowest frequency, not only in general but in the most significant figures of the group: in *antithesis, paradiastole,* and, except for sermon two, in *syncrisis.* In keeping with its *antithetical* text the third sermon has the highest proportion of figures of contrast.

[62] S:ii, 355, 9-23.

Because of the significance attached to both groups, the relative importance of devices of similarity and dissimilarity and their implications for Taylor's style must be considered before passing on to the next variety of figures of thought.

C. SUMMARY OF FIGURES OF SIMILARITY AND DISSIMILARITY

Comparative Frequencies per Page

	Summer			Winter			
	1	2	3	4	5	6	Averages
Comparison	5.357	5.221	4.915	3.442	5.480	5.648	5.010
Contrast	7.946	6.930	8.646	6.929	4.960	5.863	6.879
Totals	13.303	12.151	13.561	10.371	10.440	11.511	11.889

Table 72

It is apparent from Table 72 that the low frequency, which has been previously noted,[63] in the figures of comparison of the third sermon is caused by the stress on the *antithetical* devices, which, as remarked earlier, are singularly appropriate to the text.

The five-to-six ratio of figures of comparison to figures of contrast is another evidence that, either from a natural inclination or from a sense of rhetorical decorum, Taylor kept between the two types of devices a proportion that is the more remarkable in view of his proclivity for *antithesis*. Since both comparison and contrast are methods of securing ample and varied matter, their combined total average of ten examples per page indicates that, despite the evidence of Senecan influence in the abundance of *antithetical* devices, the prose of the Sunday sermons has Ciceronian opulence. From the proportions in Table 72 as well as the moderation that has been pointed out in the quantity and quality of individual figures and the fact that both groups include several species which, if employed with the conservatism observed by Taylor, are general enough to ornament any serious matter[64] without warping the thought or detracting from the

[63] *Supra*, p. 143.

[64] Peacham, *op. cit.*, p. 161.

gravity of the expression, it would seem that, with so generous a distribution of aids to perspicuity, emphasis, and charm, the prose of the Sunday sermons is clear, forceful, and pleasing.

On the basis of these deductions, the difference between the summer and winter sermons, which is shown in most of the tables, is an indication that between 1651 and 1653 Taylor's style underwent a change. Inasmuch as this difference includes a decrease in the figures of comparison and contrast in the sermons belonging to the winter series, it appears to be the consequence of Taylor's breaking away from the Ciceronian emphasis on copiousness and charm. If we accept the use of *antithesis* as a criterion for Senecan prose, we cannot, in face of the decline in the figures of contrast in the last two sermons, infer that his severed connections with the Ciceronians were the result of drifting toward Senecanism. Unless some other ornamental device is later found to compensate for the decrease, the sparsity of figures of similarity and dissimilarity in the winter sermons must be interpreted as evidence that Taylor was influenced by the growing prejudice against ornate prose, and that, in modifying his style, he was following the trend toward plainness that gained strength after the middle of the century.

II. Figures of Description

Figures of description comprise those amplifying devices which have as their special province the vivid delineation of a concept. By a more or less ample setting forth of particularizing details, they bring out the richness of the idea and invest even abstractions with concrete reality. Although basically graphic in nature, they are not limited to visual representation, but may also appeal to the other senses.

A. *Epitheton*

Epitheton (*epithet*) is a descriptive figure of thought which consists of joining to a noun an appropriate qualifying adjective that by its explicitness, elegance, or intensity

enriches the essential concept.[65] Since its ornamental value lies not only in the aptness of its modifier, which is all that is asked of poetical *epitheton,* but also in the pithiness of the expression, the decorative effect is greatest when the adjective is *metaphorical.*[66] In form it may be either an adherent, an appositive, or a predicative; in substance it must characterize or describe. The following illustrations show how it promotes perspicuity and vividness in the Sunday sermons.

1. Adherent

a. Characterizing

Sad widows and *distressed* orphans.
S:i, 336, 7.

Foul dishonour.
W:ii, 27, 44.

Murmuring Israelites.
S:ix, 445, 3.

b. Descriptive

An *ugly, deformed* man.
W:xxiv, 305, 19.

Giant-like bulk.
S:vi, 398, 9.

2. Appositive

Men *wise* and *modest.*
W:xxii, 275, 36.

3. Predicative

Silence is become *religious,* and is *wise,* and *reverend,* and *severe,* and *safe,* and *quiet.*
W:xxii, 284, 5-6.

[65] Peacham, *op. cit.,* pp. 146-47, who calls this the most general and excellent of ornaments, gives the following examples: "gracious prince," "honorable judge"; "We pray for all Princes, that their life may be long, their kingdome secure, their court safe"; "The iudgments of God are great, iust, unsearchable, maruellous, and mightie." Cf. Aristotle, *Rhetoric,* III, ii, 14; Puttenham, *op. cit.,* Bk. III, chap. xvi.

[66] Quintilian, VIII, vii, 40-43; Ivor A. Richards, *The Philosophy of Rhetoric,* p. 107.

Frequencies per Page

Summer			Winter			
1	2	3	4	5	6	Average
12.053	12.892	13.084	15.744	11.520	15.416	13.452

Table 73

Epitheton occurs in profusion in the six sermons. Although it is least frequent in the fifth sermon, it is not, as are most of the other figures, consistently lower in the winter sermons than in those belonging to the summer series. On the contrary, it is most abundant in the fourth and sixth sermons. Inasmuch as the general tenor of the first four sermons is less rational than the last two, the varying importance of *epitheton* may not be purely one of quantity. It is possible, for instance, that in the fourth sermon the figure is to a greater extent poetical and helps to play on the emotions, while in the sixth, where it serves to characterize and distinguish the different types of speech, it is more markedly oratorical.

Despite its almost youthful luxuriance in these six sermons, *epitheton* causes none of the "languid verbosity" that results from an injudicious use of this figure.[67] On the contrary, it serves both to garnish the meaning and to add grace and majesty to the style.[68] Not only tropes but figures of repetition, such as the *paromoeon* in "curious cobweb,"[69] render it more striking and vivacious.

B. *Periphrasis*

Periphrasis (*circumlocutio*) is a descriptive figure which embellishes a thought by stating it at greater length than is necessary, and yet in words which are so consonant with the literal sense that they enrich the idea. This figure is a variety of borrowing which differs from the trope in that

[67] Cf. George Campbell, *The Philosophy of Rhetoric*, pp. 433-35.
[68] Peacham, *op. cit.*, p. 147.
[69] W:i, 16, 4.

it replaces the real name, not with one word but with a circuitous expression which is derived from some notable connection of the person or from the etymology or the definition of the literal term, or which is based on the characteristics or effects of the thing itself.[70]

1. From notable connection
   The *mother of God.*[71]
   S:i, 338, 16.

2. From etymology or definition
   Spoken by a Grecian orator in the *circles of his people.*[72]
   W:i, 14, 3.

   My partner, the *companion of my joys and sorrows.*[73]
   W:xviii, 220, 38-39.

3. From characteristic or effects
   Make our *hearts tremble.*[74]
   W:xxv, 313, 41.

Frequencies per Page

Summer			Winter			
1	2	3	4	5	6	Average
3.726	2.464	2.481	4.209	2.360	3.500	3.123

Table 74

In view of his evident preference for figures that conduce to Ciceronian copiousness, Taylor makes a moderate use of *periphrasis.* The need for giving concreteness to the ab-

[70] Longinus, *On the Sublime,* trans. by J. H. Fyfe, pp. 205, 207; J. Smith, *op. cit.,* pp. 167-68.

[71] I.e., the Blessed Virgin. The expression *the mother of God* is not a *Hebraism* (*supra,* p. 120), for, as the term is interpreted in the present study, *Hebraism* does not apply to the use of a prepositional phrase instead of the possessive form of a noun, nor to the phrase *of God* when, as in the present instance, it is used, not simply to denote excellence, but actually to identify. Italics in these examples are mine.

[72] I.e., *in the agora* or public assembly.

[73] I.e., *my wife.*

[74] I.e., *make us fear.*

struse subject of grace, treated in the first sermon,[75] and of depicting as vividly as possible the scene of doomsday, in the fourth, is doubtless responsible for the leading place which *periphrasis* has in these two homilies. Although the device shares the general dearth of figuration in the fifth sermon, it is more abundant in the sixth than in the second and third.

In *periphrasis,* no less than in *epitheton,* Taylor avoids the pitfalls of triviality and enervation and adds to the richness of his style.[76] With each of the four types of this figure he gives variety, clearness, and pictorialism to the sermons.[77] He utilizes the evocative power of a great name in speaking of the "son of Tarquin,"[78] the *Hebraistic* elevation of phrase in referring to the Holy Ghost as the "Spirit of God,"[79] and the appeal to the senses and emotions in designating hell as the "eternal darkness,"[80] a tear as the "moisture of a tender eye,"[81] dawn as light that "breaks forth from its chambers of the east,"[82] and sin by the *euphemism,* the "way of death."[83] With the moderation that renders the figure most effective, Taylor employed *periphrasis* to express lights and shades of meaning that add to the beauty of his prose.

C. *Parecbasis*

Parecbasis (*digressio*) is a descriptive figure of thought which embellishes meaning by introducing a topic so closely related to the main subject that, while it enhances the beauty of the theme, it appears to "form part of the texture" of the composition.[84] Although, in reality, many of the richer

[75] See chap. II, p. 26.
[76] Cf. Longinus, *op. cit.,* pp. 205, 207.
[77] Cf. Peacham, *op. cit.,* p. 148.
[78] S:vi, 397, 11.
[79] W:xxv, 312, 10.
[80] S:v, 390, 26.
[81] S:v, 385, 3.
[82] W:i, 16, 20-21.
[83] W:xviii, 227, 41.
[84] Quintilian, IV, iii, 15; J. Smith, *op. cit.,* p. 241.

figures of thought are excursive in nature, only those in which Taylor seems to have consciously signalized his point of departure from and return to the main line of thought can with certainty be termed digressions.[85] The following examples illustrate the figure and Taylor's manner of returning to the subject.

> For prudence attends after the manner of an angel's ministry; *it is despatched on messages from God, and drives away enemies, and places guards, and calls upon the man to awake, and bids him send out spies and observers, and then goes about his own ministries above ...*
>
> and so is prudence; it gives us rules.
>
> W:xxiii, 287, 37-44.

> It is a fearful thing to see a man despairing: *none knows the sorrow and the intolerable anguish but themselves, and they that are damned;*
> and so are the loads of a wounded spirit.
>
> W:xxv, 314, 45ff.

Frequencies per Page

Summer			Winter			
1	2	3	4	5	6	Average
1.254	1.178	1.132	1.372	1.000	1.645	1.263

Table 75

Brevity,[86] pertinence, and skill in fitting the digression into the passage[87] are so remarkable in Taylor's *parecbasis* that it is difficult to ferret out this time-honored device of the orator.[88] Taylor resorts to it not only for expanding an

[85] Peacham, *op. cit.*, p. 154, considers descriptions, apologues, fables, and commonplaces as fit matter for digressions. Quintilian, IX, ii, 55, doubts whether digression may "be counted among *figures*, since some authorities regard it as forming one of the parts of a speech." Italics in examples are mine.

[86] For relative length of digressions see Appendix C, p. 316.

[87] Peacham, *op. cit.*, p. 154, gives requirements for *parecbasis*.

[88] Cf. Quintilian, IV, iii, 15.

idea and exalting his theme,[89] which belong to its special province, but also for interpolating reproof and encouragement. Thus the thought of judgment leads to the consideration "we are bound in the same bundles, and shall be thrown into the same fires,"[90] and the thought of heaven inspires the encouraging reminder that "God shall be our portion, and angels our companions, and Christ our perpetual feast, and a never ceasing joy shall be our condition."[91] Because of this purposefulness, the digressions do not seem numerous, even though there is an average of more than one on every page. As a device which befits the flowing pen, *parecbasis* is another link between Taylor and the Ciceronians.

D. *Hypotyposis*

Hypotyposis (*representatio*) is a descriptive figure of thought which appeals to the imagination by depicting persons and scenes, past, present, or future, with such vividness that they appear to be set before the eyes rather than portrayed in words.[92] Except in the sermon on doomsday,[93] which contains a series of panoramic views of the Last Judgment, Taylor draws on this figure chiefly for the character sketches (*ethopoeia*) of varying lengths and completeness with which he gives concrete expression to spiritual truths.[94] The following examples illustrate his uses of this figure.

[89] E.g., in W:xviii, 226, 26-28, he elaborates on the vows of marriage: "sacred as the threads of life, secret as the privacies of the sanctuary, and holy as the society of angels."

[90] W:i, 13, 42-43.

[91] S:x, 448, 30-32.

[92] Quintilian, IX, ii, 40-41.

[93] W:i-iii, the fourth in the tables.

[94] Peacham, *op. cit.*, pp. 135-41, gives the two types of *hypotyposis*, *prosographia* (*ethopoeia*) and *topographia*, illustrated here. Other types of description, not noted in these sermons, are *pragmatographia*, or description of things; *chronographia*, or description of time; and *topothesia*, or description of a feigned place. Philip Melancthon, *Elementa Rhetorice Liber Duo*, p. 190, also enumerates the genera of description. Peacham, *op. cit.*, p. 164, *peristasis*, or amplification by circumstances of person, place, or thing, is a similar figure.

1. Character Sketch

> The prating man while he desires to get the love of them he converses with incurs their hatred; while he would be admired is laughed at; he spends much and gets nothing: he wrongs his friends and makes sport to his enemies, and injures himself; he is derided when he tells what others know, he is endangered if he tells a secret and what they know not; he is not believed when he tells good news, and when he tells ill news he is odious.
>
> W:xxv, 310, 10-17.

2. Scenes

> Young and unskilful persons sitting in a little boat, when every little wave sporting about the sides of the vessel, and every motion and dancing of the barge, seemed a danger, and made them cling fast upon their fellows.
>
> S:xi, 464, 37-40.

> See the Judge sit above them, angry and severe, inexorable and terrible; under them an intolerable hell; within them, their consciences clamorous and diseased: without them, all the world on fire; on the right hand, those men glorified whom they persecuted or despised: on the left hand, the devils accusing.
>
> W:iii, 46, 26-31.

Frequencies per Page

Summer			Winter			
1	2	3	4	5	6	Average
.570	.572	.915	.791	.480	1.458	.798

Table 76

Considering the length of many of the examples, *hypotyposis* is relatively abundant. This is especially true in the sixth sermon, which it effectively illustrates with character sketches of those who make an improper use of the tongue. In the summer series it has greatest importance in the third sermon, in which the theme and treatment center around the contrast of the righteous and the ungodly.

Because it frequently occupies long passages and partakes

of the naturel of classical *ecphrasis*,[95] *hypotyposis* is a striking source of the pictorial and affecting. Serving as a strong argument against sin or as an incentive to virtue, it combines the graphic presentation of scenes and places with the type study which was the forerunner of the seventeenth century character.[96] Especially in the longer and more detailed examples it is a prolific source of copiousness and imaginative delight and a favorite means for playing on the emotions.[97] The sparsity of vignettes of land or seascape indicates that Taylor's chief interest, like that of many preachers of the time, was in character portrayal.[98] With a few deft strokes, the *hypotyposis* depicts the repulsiveness of the sinner or the irresistible charm of the godly. As a strong incentive to disgust men with vice it tapestries the sermon with vivid sketches of such conventional types as the glutton,[99] the lecher,[100] the proud man,[101] the parasite or flatterer,[102] the person "surprised in a base action,"[103] and the man with "an unquiet conscience, who is already designed for hell."[104] Among imitable and pattern characters that are to allure men on to virtue it presents the humble[105] and the godly,[106] the sagacious man[107] and the good wife.[108]

E. *Mimesis*

Mimesis (*imitatio*) is a descriptive figure of thought which consists of bringing in a character to express the idea

[95] Formal description, or the detailed representation of conventional themes—the sea, animals, birds, fields—which the sophists borrowed from the Alexandrine poets.

[96] E. N. S. Thompson, *Literary Bypaths of the Renaissance*, chap. I; William G. Crane, *Wit and Rhetoric in the Renaissance*, pp. 154-55.

[97] Cf. Peacham, *op. cit.*, pp. 140-41.

[98] Caroline F. Richardson, *English Preachers and Preaching*, pp. 283, 285.

[99] S:v, 388, 7-11.
[100] S:v, 388, 11-20.
[101] W:xxv, 315, 32-42.
[102] W:xxiv, 308, 35-38.
[103] W:ii, 24, 13-22.
[104] S:x, 455, 30-34.
[105] W:ii, 30, 41-43.
[106] S:xi, 466, 8-24.
[107] W:xxv, 316, 3-7.
[108] W:xviii, 232, 8-13.

in his own words. St. Paul is said to have employed this figure when he repeated the proverb of the epicure, "Let us eat and drink, for tomorrow we shall die."[109] Especially effective in giving a dramatic touch, this figure, as in the following examples, sometimes enlivens Taylor's narrative.

> He told him, *Heus tu, non tibi cum reduvia est negotium.*
>
> W:xxv, 317, 29-30.

> He was not able to express it, but stammered like a child, or an amazed, imperfect person, *A, a, a, diei, quia prope est dies Domini.*
>
> W:iii, 33, 16-18.

Frequencies per Page

Summer			Winter			
1	2	3	4	5	6	Average
.076	.392	.289	.232	.040	.250	.213

Table 77

One form in which Taylor introduced the quotations with which he gave due recognition to the culture of his audience, *mimesis* is so sparse in all the sermons that it has but a low range of variability. It bears no consistent relation to the number of quoted passages, for although it is most abundant in the second sermon, which has a high percentage of quotations, in the fifth, which has still more,[110] it is barely represented.

F. *Prosopopoeia*

Prosopopoeia (*sermocinatio, logismus, impersonation*) is a descriptive figure of thought which gives animation to the idea by expressing it in the form of a fictitious speech made by some absent, non-corporeal, or even irrational being. Its fictitious nature sets it apart from *mimesis,* which imitates a real speech. Although *prosopopoeia* gives great energy

[109] J. Smith, *op. cit.*, p. 247; Peacham, *op. cit.*, p. 138. Taylor, *Works*, IV, 180, text and opening line of sermon xv.

[110] See Table 110, p. 218.

to style,[111] it is too poetic and artful to be common in the Sunday sermons.

Examples:

> Suppose a man to be able to say to his palate, though I love sweetmeats, yet to-morrow will I hate and loathe them and believe them bitter and distasteful things.
>
> S:vi, 400, 19-21.

> [The devil saying to God]:
> 'They were Thine by creation,
> but mine by their own choice;
> Thou didst redeem them indeed,
> but they sold themselves to me for a trifle, or for an unsatisfying interest:
> Thou diedst for them,
> but they obeyed my commandments:
> I gave them nothing,
> I promised them nothing
> but the filthy pleasure of a night,
> or the joys of madness,
> or the delights of a disease:
> I never hanged upon the cross three long hours for them, nor endured the labours of a poor life thirty-three years together for their interest:
> only when they were Thine by the merit of Thy death, they quickly became mine by the demerit of their ingratitude;
> and when Thou hadst clothed their soul with Thy robe and adorned them by Thy graces,
> we stripped them naked as their shame,
> and only put on a robe of darkness,
> and they thought themselves secure,
> and went dancing to their grave,
> like a drunkard to a fight,
> or a fly unto a candle;
> and therefore they that did partake with us in our faults, must divide with us in our portion and fearful interest.'
>
> W:ii, 32, 26-41.

[111] Quintilian, III, viii, 49, 51; IX, ii, 30-33; Demetrius, *On Style*, V, 265; Keckermann, *Rhetorica Ecclesiastica*, p. 116. *Ad Herennium, confirmatio.*

Frequencies per Page

Summer			Winter			
1	2	3	4	5	6	Average
	.214	.024	.093	.040	.020	.065

Table 78

The highly dramatic character of *prosopopoeia* explains why, despite its efficacy in vividly depicting a situation and playing on the emotions, Taylor used it sparingly and in but five of the six homilies. This restraint sets him apart from Donne, in the ornament of whose St. Paul sermons *prosopopoeia* holds a prominent place.[112]

G. *Summary of Figures of Description*

Poetic in the grace and majesty with which they invest the thought and the beauty with which they adorn the style,[113] the figures of description, by their imaginative appeal, supply both the gratification needed to keep the audience attentive and the vividness requisite for securing conviction and persuasion.[114] Directed toward the imagination or the innate love of good in the human heart, these figures awaken the desire or loathing which are the forerunners of persuasion.[115] *Epitheton* ranks first and *peripharsis* second for brevity. However, it is the arresting *hypotyposis* and *parecbasis* which, because of their greater length and pictorialism, are the chief sources of the ornate and delightful. Especially effective in rendering virtue attractive and vice abhorrent is the character portrayal of *hypotyposis*. To this *mimesis* and occasionally *prosopopoeia* lend the variety and animation[116] of dramatic portrayal. The following table gives the comparative importance of this group of figures in the six sermons.

[112] Wasilifsky, *John Donne the Rhetor*, p. 186.
[113] Peacham, *op. cit.*, p. 147, *epitheton*.
[114] G. Campbell, *op. cit.*, pp. 102, 111.
[115] *Ibid.*, 107-110.
[116] Cf. Quintilian, IX, ii, 30.

Comparative Frequencies per Page

	Summer			Winter			
	1	2	3	4	5	6	Averages
Epitheton	12.053	12.892	13.084	15.744	11.520	15.416	13.452
Periphrasis	3.726	2.464	2.481	4.209	2.360	3.500	3.123
Parecbasis	1.254	1.178	1.132	1.372	1.000	1.645	1.263
Hypotyposis	.570	.572	.915	.791	.480	1.458	.798
Mimesis	.076	.392	.289	.232	.040	.250	.213
Prosopopoeia		.214	.024	.093	.040	.020	.065
Totals	17.679	17.712	17.925	22.441	15.440	22.289	18.914

Table 79

Because of its succinct nature *epitheton* deservedly ranks first among the descriptive ornaments of the Sunday sermons. On no other figure yet considered does Taylor rely more frequently. It is far in advance of *periphrasis,* which, from the point of view of both numbers and brevity, is its closest competitor in the group. The relative frequencies with which the other descriptive figures occur appear to be in inverse ratio to their length and in direct proportion to the naturalness with which they can be introduced into a sermon. With the exception of *prosopopoeia* all of them are characteristic figures. However, *prosopopoeia* is too spectacular an ornament, when Taylor chose to use it, to be completely dismissed.

The totals represent three levels of frequency: the lowest in the fifth sermon; the middle in the first, second, and third; and the highest in the fourth and sixth. Because the dearth of ornament in the fifth may be due to the quotations,[117] the abundance of which is apparent even in a cursory reading, the ratio of twenty-two to seventeen between the remainder of the homilies in the two groups leads to the inference that the difference between the prose of the summer and winter series may be attributed in part to the larger proportion of descriptive figures in the latter. Except in the case of *epitheton* and *parecbasis,* which are most frequent in the fourth and sixth sermons, this larger pro-

[117] See Table 110, p. 218.

portion is not maintained by the individual devices: *periphrasis,* which attains its highest percentage in the fourth sermon, occurs more often in the first than in the sixth; and *hypotyposis,* which reaches its greatest numerical significance in the sixth, is less frequent in the fourth than in the third. Even without the testimony of the penchant for concreteness and visual imagery, which has previously been noted,[118] it is evident from the abundance of descriptive figures that Taylor believed that religious truths must be given an emotional coloring in order to have the desired influence on conduct.[119]

III. Figures of Illustration

Because they serve both to clarify and to substantiate, the devices which consist of citing a relevant example or a general truth are treated here as figures of illustration. They are not, it is true, the sole means which Taylor had for accomplishing these purposes, but they are the only ones which are brought in as extrinsic truths that parallel and help to explain, demonstrate, or prove a point. Although they comprise "the laws of wise commonwealths and the sayings of wise men, the results of fame and the proverbs of the ancient, the precedents of holy persons and the great examples of saints,"[120] the figures of illustration are represented by but two devices,[121] *paradigma* and *sententia.*

A. *Paradigma*

Paradigma (*exemplum*) is a figure of illustration which embellishes the thought by bringing in an historical or a

[118] *Supra,* pp. 28, 29, 65.

[119] Cf. Truman G. Steffan, "Jeremy Taylor's Criticism of Abstract Speculation," *Univ. of Texas Studies in English,* XXI (1942), 100.

[120] Taylor, *Ductor Dubitantium,* I, *Works,* IX, xiv.

[121] Peacham, *op. cit.,* p. 88, does indeed give a figure,*apomnemonysis,* or illustrating with an apt statement taken from the writings of another, which would add Taylor's large number of quotations to this group. However, since none of the other rhetorics have this device, the quotations, which undoubtedly influenced the amount of ornament, figure only in the conclusion of this chapter.

literary parallel or a personal experience that will serve to prove or to give concreteness to the point under discussion.[122] This favorite device of the medieval preacher[123] is conspicuous in the Sunday sermons, not so much for its lavishness as for the variety of the examples, only a few of which will be illustrated here.[124]

> Upon Palm Sunday, when He rode triumphantly into Jerusalem, and was adorned with the acclamations of a King and a God, He wet the palms with His tears.
> S:ix, 436, 28-31.

> St. Cyprian tells of a good man who in his agony of death saw a phantasm of a noble angelical shape, who frowning and angry said to him, *Pati timetis, exire non vultis; quid faciam vobis?* 'ye cannot endure sickness, ye are troubled at the evils of the world, and yet you are loath to die and be quit of them; what shall I do to you?'
> W:ii, 30, 43-31, 2.

[122] Peacham, *op. cit.*, pp. 186-88; Quintilian, V, xi, 6-7; Richard Sherry, *A Treatise of Schemes and Tropes*, p. 73.

[123] Joseph A. Mosher, *The Exemplum in the Early Religious and Didactic Literature of England*, pp. 8, 33, 95-97, *passim.*

[124] J. T. Welter, *L'Exemplum dans la Littérature Religieuse et Didactique du Moyen Age*, pp. 105-107, classifies the types of examples cited by medieval preachers: (1) Biblical, from the canonical Scriptures or the Apocrypha; (2) pious, or the words or deeds of the godly found in the accounts of ecclesiastics; (3) hagiographical, that is, derived from the *Acta Sanctorum* or the *miracula;* (4) *prosopopoeic,* or dealing in visions and apparitions; (5) profane, or taken from ancient philosophers and poets; (6) historical, or chronicled; (7) legendary, that is, originating in epic poems or legends and in fabulous chronicle accounts; (8) comprising animal tales, parables, and fabliaux; (9) fabular, usually dramatized fables of men and animals; (10) moralized, or moral truths stated *allegorically;* (11) marvelous, or accounts of natural prodigies, supposedly connected with history or geography; (12) personal, in which the author recounts his own experience.

Peacham, *op. cit.*, p. 186. Not in Smith. Peacham, *op. cit.*, p. 94, distinguishes *paradigma* from incidental narrative, *paradiegesis,* which serves as an introduction to a subject, a use found but once (S:ii, 347, 22-25) in the sermons analyzed.

> When Circe had turned Ulysses's companions into hogs and monkeys by pleasures and the enchantments of her bravery and luxury, they were no longer useful to her, she knew not what to do with them; but on wise Ulysses she was continually enamoured.
> W:xviii, 232, 3-6.

Frequencies per Page

Summer			Winter			
1	2	3	4	5	6	Average
.532	.714	1.903	.884	1.760	2.125	1.319

Table 80

Because the majority of Taylor's allusions to the Bible and the classics are in the form of direct quotations and do not, strictly speaking, constitute *paradigma,*[125] this figure is one of the ornaments that occur with but moderate frequency. Although it is found in more than the average number of instances in the last two sermons, it is more abundant in the third than in the fifth and therefore cannot be considered as a device which distinguishes the earlier from the later series. On the contrary, it is an ornament which Taylor relied on consistently whenever his subject paralleled the situations and examples recorded in the pious and profane sources with which his mind was stored. Thus it is most numerous in the third sermon because the Bible and the collections of *exempla* furnished so many illustrations of Christian heroes and martyrs whose faith and resignation would encourage his royalist hearers to bear their sufferings patiently that Taylor frequently grouped several into series; and it is abundant in the fifth and sixth sermons because not only the practices of Christians but even the lives of pagans and the instincts of dumb animals could be brought in as incentives for practicing the virtues of the married

[125] Although Peacham, *op. cit.*, p. 186, defines *paradigma* as "the rehearsall of a deed or saying past"; other rhetoricians do not include sayings. Quintilian, V, xi, 6, for example, restricts it to "some past action" and Sherry, *A Treatise of Schemes and Tropes* (1550), to "a thynge that is done."

state and for refraining from an inordinate and sinful use of speech. By the same token it is sparse in the sermons which set forth the beauty and advantages of holy living in general and, therefore, offer less opportunities to cite particular examples.

No less than descriptive figures and comparisons, *paradigma* contributes to the concreteness and copiousness of Taylor's presentation.

B. *Sententia*

Sententia (*maxim, axiom, adage, aphorism, gnome, proverb, apothegm*) is a figure of thought which embellishes the idea either by expressing it pithily or by illustrating it with a tersely stated moral precept or general truth.[126] Inasmuch as this figure, especially in the *antithetical* form of *aphorism*, the preferred device of the English Senecans, is one of the most prevalent stylistic traits in Jacobean prose,[127] its occurrence in these sermons bears on the question of Taylor's literary alliances.

Examples:

> A ruling woman is intolerable.
>
> W:xviii, 228, 25.
>
> The way of discourse is far about, but evil examples kill quickly.
>
> W:xxiv, 307, 38-39.
>
> They are essentially happy whom affliction cannot make miserable.
>
> S:xi, 468, 2-3.

Frequencies per Page

Summer			Winter			
1	2	3	4	5	6	Average
.114	.107	1.397	.418	1.800	1.645	.914

Table 81

[126] Quintilian, VIII, v, 3; Puttenham, *op. cit.*, Bk. III, chap. xix; Peacham, *op. cit.*, pp. 189-91.

[127] Mead, *op. cit.*, p. 62.

Infrequent in the first and second sermons, the *sententia* gains in importance as Taylor's purpose becomes concentrated on a more specific aspect of Christian living. Since the pagan moralists compounded many of these capsules of wisdom, the frequent use of this figure in the fifth sermon is, in truth, an index to Taylor's heavy leaning on the non-Christian sources, which are represented by an abundance of Greek and Latin quotations. The *sententia* has many forms. Sometimes it is a single statement: "A man hath no ground to hope that ever he shall be made an angel";[128] sometimes it is double: "Every book is new to an ill memory, and one long book is a library";[129] frequently it is expressed in figured diction. Accompanied by a reason, it forms an *aetiologia;* contrasted, it produces the *antithetical* figure; in comparison, it may be a *simile* or a *comparatio.* In view of the prevalence of *aphorism* in Jacobean prose,[130] *sententia* is rare enough in the six sermons to justify the inference that in using this figure Taylor observed the moderation that was practiced by the best authors.[131]

C. *Summary of Figures of Illustration*

In Taylor's illustrative figures the medieval *exemplum* joins hands with the seventeenth century love for learned allusion and *aphorism.* These figures present the combination of Christian and pagan lore that could be expected from a classical scholar who had learned from the preaching manuals that the natural laws, observed by the heathen, and Christian practices, set forth in Scripture and history, furnish motives to incite to virtuous living.[132] Their relative importance may be seen in the following table.

[128] S:vi, 405, 34.

[129] W:xxii, 273, 12-13.

[130] Thompson, *The Seventeenth Century English Essay,* p. 14.

[131] Peacham, *op. cit.,* p. 191.

[132] Richard Bernard, *The Faithfvll Shepherd,* p. 292, for example, includes these two types of argument in his list of sources of persuasion.

Comparative Frequencies per Page

	Summer			Winter			
	1	2	3	4	5	6	Averages
Paradigma	.532	.714	1.903	.884	1.760	2.125	1.319
Sententia	.114	.107	1.397	.418	1.800	1.645	.914
Totals	.646	.821	3.300	1.302	3.560	3.770	2.233

Table 82

It will be noted that there is a certain amount of correspondence between the frequencies of *paradigma* and *sententia*. Both have more than the average number of occurrences in the third, fifth, and sixth sermons, and less in the other three. In the case of *paradigma*, as has already been pointed out, this is partly the result of treating subjects for which numerous examples could be cited. It is also an indication that Taylor's appeal is addressed to the reason. In each of the three sermons enumerated, he is attempting to convince his hearers: in the third, of the necessity and value of bearing wrongs patiently; in the fifth, of the importance of fidelity and mutual forbearance in married life; in the sixth, of the obligation of avoiding sinful and practicing virtuous speech. In the remaining three sermons, on the other hand, Taylor's themes—grace, repentance, and judgment—are charged with greater mystery, and are therefore better suited to arousing emotions than to a more rational appeal. Hence they contain fewer of the ornaments which, according to the preaching manuals, are most material in securing conviction.

As sources both of proof and copiousness these figures brought in to illustrate the truth that has been taught are particularly apposite. By the esteem accorded the ancient witnesses who are cited[133] and the admiration inspired by the examples held up as models, the *paradigma* acts as a potent influence in determining the future conduct of the auditors.[134] The *sententia* contributes to the same effects,

[133] Aristotle, *Rhetoric*, I, xv, 17.
[134] *Ibid.*, I, ix, 40.

and both ornaments are conducive to a third property of dilative figures, their capacity for giving delight.[135]

Not only the fact that Taylor preferred the more discursive *paradigma* to the terse *sententia* but the Aristotelian breadth of knowledge displayed in the variety of examples places him in the Ciceronian tradition.[136]

IV. Figures of Accumulation

Taylor's accumulative passages are produced by heaping up a series of ornaments—comparisons or contrasts, *epithets,* definitions, or quotations—or of literal elements. The figures of accumulation are not concerned with the nature of the elements nor the manner in which one is joined to another, but with the relation existing between them. These figures distinguish between the accretion which is based on the extrinsic or intrinsic division of the subject or on the association or repetition of ideas. Since each type of accretion has a particular significance, these figures help to indicate the author's attitude toward the idea and his purpose in using a particular device. They are represented in the Sunday sermons by five varieties: *distributio, congeries, incrementum, synonymia,* and *soroesmus.* These rarely occur unaccompanied by figures of diction: *compar* to give structural symmetry, verbal and phonetic repetitions to accentuate the parallelism, and *asyndeton* or *polysyndeton, prozeugma* or *hypozeuxis* to impart the desired eagerness or deliberation to the rhythm.

A. *Distributio*

Distributio (*merismus, partitio, divisio, enumeratio*) is a figure of thought which amplifies and explains an idea by dividing it and enumerating each part separately. It serves both to magnify a concept and to express its meaning fully

[135] Peacham, *op. cit.,* pp. 188-89.
[136] Cf. Cicero, *Orator,* xxxi, 113—xxxiv, 120.

and impressively.[137] Although the division should be logical, it "need not be strictly tied to the rules of logic," but may be based on any difference existing between the parts.[138] This figure occurs in the Sunday sermons in series of words, phrases, or clauses, which usually comprise three members, but may have as many as eight or ten.[139]

Examples:

1. Of words

   By fastings and sackcloth and pernoctations in prayer, they chose then to exercise the active part of the religion.[140]

   S:ix, 441, 15-16.

2. Of phrases

   It is discovered for no other end but
   to serve the itch of talking, or
   to seem to know, or
   to be accounted worthy of a trust.

   W:xxiii, 293, 20-21.

3. Of clauses

   Every chain is a ray of light, and
   every prison is a palace, and
   every loss is the purchase of a kingdom, and
   every affront in the cause of God is an eternal honour, and
   every day of sorrow is a thousand years of comfort.[141]

   S:xi, 469, 12-15.

4. Of words and phrases

   So rebels, and fools, and children,
   long to be rid of their princes, and their guardians, and their tutors,
   that they may be accursed without law, and
   be undone without control, and

[137] Vossius, *Rhetorice Contracta,* p. 351; Keckermann, *Rhetorica Ecclesiastica,* p. 83; Peacham, *op. cit.,* p. 124, *partitio;* p. 125, *enumeratio;* Hoskins, *op. cit.,* pp. 22-24, *division.*

[138] *Ibid.,* pp. 44-45.

[139] See Appendix C, pp. 322-25.

[140] In the first two examples *distributio* is combined with *polysyndeton.*

[141] With *anaphora* and *ploysyndeton.*

be ignorant and miserable without a teacher and without discipline.[142]

S:i, 336, 7-11.

Frequencies per Page

Summer			Winter			
1	2	3	4	5	6	Average
3.003	2.464	2.832	2.811	2.800	2.357	2.718

Table 83

With an average of more than two examples per page in all the sermons but the first, which has three, *distributio* is so regular an ornament of Taylor's prose that even in the last sermon, in which it is least frequent, there is but a slight decrease in the number of occurrences. From this regularity it would appear that the device contributes an essential, perhaps elucidative, trait which is fairly uniform in all the sermons.

B. *Congeries*

Congeries (*hirmos, exergasia, accumulation*) is a figure of thought which exaggerates the idea by dividing it into what appears to be an enumeration of parts but is in reality a disordered heap of varied repetitions of practically the same matter. This figure is distinguished from *distributio* by the lack of logical division and from *synonymia* by the dissimilarity of its members. It can frequently be recognized by its summarizing function or by the generalizing statement with which it sometimes ends.[143] It applies to words, phrases, and clauses.

[142] With *polysyndeton* and *anaphora* and *compar* of word and phrase.

Peacham, *op. cit.*, pp. 129-30, classifies a *distribution* of this type as *eutrepismus* (*ordinatio*). He defines it as a figure which not only names the parts but distinguishes them by definition, and illustrates it with the following example: "There are three sorts of men which do dispose of all that a man hath, the Lawyer, the Phisition, and the Diuine. The Lawyer disposeth of his goods, the Phisition of his bodie, and the diuine of his soule."

[143] Hoskins, *op. cit.*, pp. 24-25; *accumulation.* J. Smith, *op. cit.*, p.

1. Words
   They ... felt no want, no slavery, no tyranny, no war.[144]
   S:ix, 432, 28-29.
2. Phrases
   He is encircled with fire, and rare circumstances and strange usages.[145]
   S:xi, 464, 30-31.
3. Clauses
   It is as a faculty is to the act,
   as spring is to the harvest,
   as seed-time is to the autumn,
   as eggs are to birds, or
   as a relative to its correspondent;
   nothing without it.[146]
   S:v, 389, 19-21

Frequencies per Page

Summer			Winter			
1	2	3	4	5	6	Average
.532	1.035	1.204	1.488	.920	1.250	1.071

Table 84

As a convenient form for heaping up evidence that bespeaks the greatest profusion,[147] *congeries* could as well have served Taylor's purpose of exalting grace in the first sermon

221, *exergasia*, "many times repeating one sentence, but yet with other words, sentences, and exornations," gives two examples which Hoskins uses to illustrate *accumulation*. Warren Taylor, *Tudor Figures of Rhetoric*, defines *congeries* as "continuing a sentence through a series of parallel elements, postponing a statement of the full meaning until the end." While this applies to some forms of *congeries*, it does not include all.

[144] With *asyndeton;* contains *compar* and *homoeoteleuton*.

[145] With *polysyndeton* and *compar*. The clause also contains two examples of *epitheton*.

[146] Note the concluding generalization. The first clauses are also examples of *hypozeuxis;* the last two are *ellipses*.

[147] H. H. Hudson, notes to Hoskins, *op. cit.*, p. 76, quotes Bacon, "Of the Coulers of good and euill": "if it be without order, both the minde comprehendeth lesse that which is set downe, and besides it leaveth a suspition, as if more might be sayde then is expressed."

as it does to accentuate the terrifying details of doomsday in the fourth. That it varies with the sermon testifies to a discriminating use of this device, which offers a point of comparison between Taylor and Burton.[148]

C. *Incrementum*

Incrementum (*progressio*), the most forceful of cumulative devices, depends basically on climactic arrangement to augment the thought. It may apply to two elements[149] or to a series. In the latter form it is more emphatic, for it adds to the cumulative force of *congeries* an emphasis secured by following each item by one that is weightier and worthier in a graded progression.[150] The following examples are typical of its use in the Sunday sermons:

1. Two elements
   Lost his army and his life. S:ix, 443, 36.
2. Series of words or phrases
   Hate, and despise, and curse. S:xi, 467, 25-26.
   Sacrificing their childhood to vanity,
   their youth to lust and to intemperance,
   their manhood to ambition and rage, pride and revenge, secular desires, and unholy actions; and yet still further, giving their old age to covetousness and oppression, to the world and to the devil.
   S:v, 383, 41-44.

Frequencies per Page

	Summer			Winter			
	1	2	3	4	5	6	Averages
Two elements	2.054	2.964	2.168	2.116	2.360	2.752	2.402
Series	.837	.678	.699	.767	.760	.470	.703
Totals	2.891	3.642	2.867	2.883	3.120	3.231	3.105

Table 85

[148] See *Anatomy of Melancholy*, I, 25-26, 28, 45-46, 174, 223, *passim*, for examples of Burton's use.

[149] Peacham, *op. cit.*, p. 119, calls the arrangement of two words in the order of *climax* an artificial *catacosmesis*. Cf. *ibid.*, p. 169, *dirimens copulatio*.

[150] *Ibid.*, p. 169; J. Smith, *op. cit.*, p. 133; Thomas Blount, *The Academy of Eloquence*, p. 21.

Since 80% of the *incrementum* represents examples which are limited to two items and consequently lack the vehemence expressed by a long series, the average of more than three occurrences per page is not out of keeping with the judicious restraint that has marked Taylor's use of other emphatic devices. The variations in total frequencies as well as between the proportion of series and twofold examples give no indication of a difference between the earlier and later prose. The slightly higher percentage of series in the first, fourth, and fifth sermons counterbalances a lower proportion of shorter examples and probably evidences Taylor's greater enthusiasm in treating the themes of these homilies.

D. *Synonymia*

Synonymia is a figure which adorns and clarifies the thought by repeating it in a variety of words, phrases, or clauses which have the same meaning. Hence it emphasizes the idea by the repetition and the cumulative structure and embellishes it with the copiousness and variety of the expression.[151] This is illustrated in the following examples, which also show that if the figure is made up of phrases or clauses two will suffice, but if it is a *synonymia* of words, it contains three or more.[152]

1. Three words
   Rushes into *coldness, recidivation,* and *lukewarmness.*
   S:xi, 462, 44.

2. Two phrases
   We *fall at every stumbling-block* and *sink under every temptation.*
   S:i, 341, 39-40.

[151] Peacham, *op. cit.*, pp. 149-50; J. Smith, *op. cit.*, pp. 160-61, gives as an example of "synonymie of sentence" a quotation which he also cities as an example of *exergasia* and which Hoskins, *op. cit.*, p. 25, uses to illustrate *accumulation.*

[152] *Synonymous* doublets are one form of *pleonasm* (*supra*, p. 113); Vossius, *op. cit.*, Bk. IV, xii, however, calls them *synonyms.* Italics in examples are mine.

3. Three phrases
   Seek for *an excuse for their wickedness,*
   a patron for their vice,
   a warrant for their sleepy peace.
   W:xxiv, 307, 11-12.

4. Three clauses (with *anaphora*)
   He is none of His;
   he does not belong to Christ at all;
   he is not partaker of His spirit.
   S:i, 336, 17-18.

Frequencies per Page

	Summer			Winter			
	1	2	3	4	5	6	Averages
Two members	2.205	2.214	1.518	1.535	.680	1.020	1.528
Three or more	.874	.785	.698	.488	.280	.625	.625
Totals	3.079	2.999	2.216	2.023	.960	1.645	2.153

Table 86

As in *incrementum,* the examples of *synonymia* restricted to two members are in the majority. The decrease in the percentages for the last two sermons appears to indicate that the rate of variability in the frequencies of this figure is in direct proportion to the ornateness of the prose[153] and in inverse ratio to the matter-of-factness of the subject. Thus the first four sermons, which treat of more abstract themes, have a higher rate of repetitions of the same idea than the last two, which treat themes that are less remote from daily life.

E. *Soroesmus*

Soroesmus (*cumulatio*) is a figure of thought in which the accumulation of three or more different languages serves both an explanatory and an ornamental purpose.[154] In the

[153] See Tables 25, 54, and 86.

[154] Peacham, *op. cit.* (1577), n.p.; Puttenham, *op. cit., soraismus.* Cf. *synonymia* and *exegesis* (*infra,* pp. 181, 189). Sherry, *A Treatise of the Figures of Grammar and Rhetorike* (1555), defines *soroesmus* as the use of poetical figures in prose.

In some cases, as in the last example quoted, the *soroesmus* is a *synonymia.*

sermons analyzed Taylor never brings together more than three languages in one sentence. Although he sometimes introduces Hebrew, his usual combination is of Greek, Latin, and English, as in the following examples.

> *Animalis homo*, ψυχικὸς, that is, as St. Jude expounds the word, πνεῦμα μὴ ἔχων, 'the animal' or 'the natural man,' the man that 'hath not the Spirit.'
>
> S:i, 332, 42-44.

> Ἐν παντὶ, saith the apostle, 'in all things;' *ut Domino*, 'as to the Lord,' and that's large enough: 'as unto a lord,' *ut ancilla Domino;* so St. Hierome understands it.
>
> W:xviii, 229, 7-10.
>
> He renders πλεονεξίαν *stuprum*, 'lust.'
>
> W:xxiii, 289, 3-4.

Frequencies per Page

Summer			Winter			
1	2	3	4	5	6	Average
.114		.024		.080	.083	.050

Table 87

Occurring but rarely in only four of the six sermons, *soroesmus* is not one of Taylor's characteristic ornaments. In view of the culture of his audience, Taylor could with all propriety have employed this figure in order to arrive at the precise meaning of a Scriptural text. That he seldom took this opportunity to display his knowledge of Greek and Latin and please his auditors, indicates that he seldom introduced into his sermons the learned exegeses in which Andrewes excelled. It also indicates that he avoided texts which were obscure and open to controversy.

F. *Summary of Figures of Accumulation*

Like the figures of description, the figures of accumulation permit the mind to build up the complete idea by the gradual addition of parts, instances, or interpretation. Not only the serial arrangement, which all these figures have in com-

mon, but even the twofold forms of *incrementum* and *synonymia* contribute to this end. Because "the very idea of multitude is in itself impressive,"[155] these various means of combining facts and points of view into a loose synthesis,[156] by helping to play on the imagination, and thus to control the emotions,[157] are among the devices that give Taylor power over his audience. Their comparative importance for his sermons is shown in the following table.

Comparative Frequencies per Page

	Summer			Winter			
	1	2	3	4	5	6	Averages
Distributio	3.003	2.464	2.832	2.811	2.840	2.357	2.718
Congeries	.532	1.035	1.204	1.488	.920	1.250	1.071
Incrementum	2.891	3.642	2.869	2.883	3.120	3.231	3.105
Synonymia	3.079	2.999	2.216	2.023	.960	1.645	2.153
Soroesmus	.114		.024		.080	.083	.050
Totals	9.619	10.140	9.143	9.205	7.920	8.566	9.099

Table 88

Since the figures of accumulation are among the most effective means of impressively setting forth an idea,[158] the average of nine examples per page indicates that Taylor devoted a comparatively large part of the sermon to magnifying the subject as a step toward securing conviction. While his preference for *synonymia* and the supposedly logical *distributio*[159] reveals a primary intent to teach by the clear and full presentation of the idea, his avoidance of what would appear to be an exhaustive division of the subject in the latter and his rare employment of *soroesmus*, an osten-

[155] Longinus, *On the Sublime*, XXIII.

[156] Cf. Basil Willey, *The Seventeenth Century Background*, pp. 43-44, Browne.

[157] George Williamson, "The Restoration Revolt against Enthusiasm," *SP*, XXX (1933), 575.

[158] Keckermann, *op. cit.*, pp. 90-91, names the division of the subject into parts (*distributio*), *incrementum*, and *congeries* as methods of exaggerating, i.e., of making a subject appear important.

[159] Quintilian, IX, iii, 91, did not consider logical division, which he called *dinumeratio*, a figure.

sibly explanatory device, appear to indicate that if his chief purpose was instruction, he aimed to accomplish it unostentatiously and without subordinating rhetoric to logic. His comparatively frequent reliance on the forcefulness embodied in the climactic arrangement of *incrementum* and his less common and uniform, but nevertheless appreciable, dependence on the disorderly profusion of *congeries* apparently combine emphasis on impressiveness with didacticism.

Variety of purpose is discernible in the distribution of the individual devices. In the first sermon, in which the explanation of what grace is and who has it is paramount, *distributio* and *synonymia* have the highest rates of frequency; in the second, in which dissuasion from postponing repentance for five or ten years bulks large, *incrementum* comes to the fore; in the fourth *congeries* proves best suited for assembling the frightful details of doomsday; in the fifth and sixth a high proportion of *incrementum* aids in arousing esteem for the married state and respect for the nobility of man's gift of speech.

Inasmuch as twofold *incrementum* and *synonymia* do not produce the agglomerative effect that, in the opinion of Coleridge, is the trade-mark with which Taylor stamped his prose,[160] these are eliminated from the following table in order to discover how prevalent is the habit of heaping up words, phrases, and clauses in the Sunday sermons.[161]

Series: Frequencies per Page

	Summer			Winter			
	1	2	3	4	5	6	Averages
Distributio	3.003	2.464	2.832	2.811	2.840	2.357	2.718
Congeries	.532	1.035	1.204	1.488	.920	1.250	1.071
Incrementum	.837	.678	.699	.767	.760	.479	.703
Synonymia	.874	.785	.698	.488	.280	.625	.625
Totals	5.246	4.962	5.433	5.554	4.800	4.711	5.117

Table 89

[160] "Apologetic Preface to Fire, Famine, and Slaughter," quoted by Heber and Eden, *The Whole Works of the Right Rev. Jeremy Taylor*, I, cccxxx.

[161] Since all instances in which *soroesmus* takes the form of a series are recorded with *synonymia*, the former device is also omitted.

Although series of three predominate over more numerous sequences,[162] in view of the length of some of the latter,[163] the average of five examples per page justifies Coleridge in singling out cumulation as an outstanding characteristic of Taylor's prose. This favorite artifice of Renaissance authors[164] is numerous enough to contribute both to the ampleness of the matter and to the impressiveness of the ideas.

A comparison of Tables 88 and 89 shows that no sermon holds the same rank in both; in the latter, sermons one, three, and four rank highest, while sermon two, which had first place in the former, is but slightly above the level of the fifth and sixth. The last two, as was previously inferred from their low frequencies of *asyndeton* and *polysyndeton,* have fewest cumulative forms.[165]

If Taylor seldom produces truly periodic sentences in these agglomerative figures, he does achieve the Isocratean rounding off of the parts[166] and the parallelism of structure and sound recommended by Aristotle.[167] Except in the longer series of the *incrementum,* he magnifies by the accumulation of parts and not by the climax of thought found in Donne's long paragraph.[168] By means of these loosely articulated figures, Taylor avoids the labored terseness of Johnson and gives his prose the natural and familiar movement[169] cultivated by those seventeenth century writers who were trying to attain the Senecan ideal for a philosophical style.[170] If he combines the series of a cumulative figure

[162] See Appendix C, Figures of Accumulation, pp. 322-32. Appendix B, *asyndeton, polysyndeton, prozeugma, hypozeuxis,* pp. 280-87.

[163] *Ibid.*

[164] Hoskins, *op. cit.*, p. 22, quotes Bacon on the usefulness of division as a means of amplifying, and, p. 23, states, "This only trick made up J. D.'s *Poem of Dancing.*"

[165] *Supra,* p. 116.

[166] Cf. J.W.H. Atkins, *Literary Criticism in Antiquity,* I, 131.

[167] *Ibid.*, p. 148.

[168] Evelyn M. Simpson, *The Prose Works of John Donne,* p. 235.

[169] George P. Krapp, *The Rise of English Literary Prose,* p. 466.

[170] F. I. Merchant, "Seneca the Philosopher and His Theory of Style," *AJP,* XXVI (1905), 47-49.

with *hypozeuxis* and *asyndeton,* his prose is comparable to that of Barrow in the simplicity of the elements that make up the rhythmic period.[171] If he joins the balanced clauses with *polysyndeton,* his accretionary passages suggest the conscious art of Browne[172] and the orotundity, the copiousness, and the harmonious structure of Hooker.[173]

V. Figures of Specification

The devices here designated as figures of specification all serve an essentially limiting function. They render a concept more specific and credible by the definiteness with which they express the idea in the mind of the speaker. Either by defining a term, by appending or inserting an explanation, or by assigning a reason, they prevent misunderstanding and give clarity and distinctness to the thought. *Horismos, exegesis, parenthesis, aetiologia,* and *apodioxis* are the five figures of this type which occur in the Sunday sermons.

A. *Horismos*

Horismos (*definitio, definer of differences*) is a figure of thought which definitely limits the meaning of a term in order to explain the true nature of the thing designated.[174] This figure includes both brief logical definition, such as "fear is an apprehension of future harm," and *periphrastic* explanations[175] which amplify and enhance the concept. Although it lends itself to making explicit distinctions between two terms, in these sermons Taylor ordinarily employs *horismos* either as definition, when he wishes to interpret correctly a point of Anglican doctrine, or as a rhetorical means for exalting what he considers worthy of esteem or

[171] Cf. Mitchell, *English Pulpit Oratory,* p. 324.

[172] Cf. Mead, *op. cit.,* p. 89.

[173] Cf. Daniel C. Boughner, "Notes on Hooker's Prose," *RES,* XV (1939), 200.

[174] Peacham, *op. cit.,* p. 128; Puttenham, *op. cit.,* Bk. III, chap. xix; Hoskins, *op. cit.,* p. 43, *definition.*

[175] *Ibid.,* p. 44.

for degrading what is blameworthy. These uses are illustrated by the following examples:

1. Distinction

   Faith and repentance are the whole duty of a Christian: faith is a sacrifice of the understanding to God, repentance sacrifices the whole will; that gives the knowing, this gives up all the desiring faculties; that makes us disciples, this makes us servants of the holy Jesus.

   S:vi, 394, 22-26.

2. Definition[176]

   To repent signifies to be sorrowful, to be ashamed, and to wish it had never been done.

   S:vi, 399, 14-15.

   Profane jesting . . . is a bringing of the Spirit of God to partake of the follies of a man.[177]

   W:xxiii, 292, 23-24.

   Charity is the greatest nobleness in the world.[178]

   S:i, 338, 10-11.

   Now this Spirit of comfort is the hope and confidence . . . of partaking in the inheritance of Jesus; this is the faith and patience of the saints; this is the refreshment of all wearied travellers, the cordial of all languishing sinners, the support of the scrupulous, the guide of the doubtful, the anchor of timorous and fluctuating souls, the confidence and the staff of the penitent.[179]

   S:i, 341, 24-30.

Frequencies per Page

Summer			Winter			
1	2	3	4	5	6	Average
.874	.464	.216	.279	.280	.433	.424

Table 90

[176] Common form.

[177] An example of Taylor's use of *horismos* to condemn a vice.

[178] An example of Taylor's use of *horismos* to exalt a virtue.

[179] According to Peacham, *op. cit.*, p. 153, this is a *systrophe,* since it contains "many definitions of one thing, yet not such definitions as do declare the substance of a thing by the general kind." Other rhetoricians do not recognize *systrophe.* J. Smith, *op. cit.,* p. 116, gives similar examples as *horismos.*

Taylor's sparing, but consistent, use of *horismos* contributes more to the amplification and enrichment of his prose than to logical precision. As will be noted in the examples cited from the six sermons, it sets forth the connotations which Taylor wishes an expression to have for his hearers rather than the exact definition of the term. This probably explains why it is most abundant in the first sermon, in which he avoided metaphysical distinctions and relied chiefly on analogy to explain grace, the most abstract of his themes.

B. *Exegesis*

Exegesis (*epexegesis, explicatio*) is an expository figure of thought which clears up the implications of a statement by repeating more directly or completely in the latter part of a sentence the idea which was expressed somewhat obscurely in the beginning.[180] The author may either state his purpose by prefacing the appended explanation with such words as "that is," "I mean," or "meaning," or he may simply iterate the whole matter without announcing his intention. This figure is constantly associated with the quotations, especially in the classical languages, that abound in the six sermons. It occurs both as an unannounced immediate repetition and with an intervening statement of the relation between the two parts of the sentence.[181]

1. Explicit: relation stated

   If the wicked prevail,
   that is, if they persecute the godly.
   S:x, 450, 36-37.

   Those whose innocency and defenceless state makes them most apt to be undone by this evil spirit;
   I mean pupils, and widows, the poor, and the oppressed.
   W:xxiv, 302, 31-33.

[180] *Ibid.*, p. 206; Peacham, *op. cit.*, p. 191.
Exegesis corresponds to the *parenthesis* of the patristic writers.

[181] *Ibid.*, p. 99, has another type of explanatory figure, *epicrisis* (*adiudicatio*) which consists in adding one's own opinion by way of praise, dispraise, or explanation to a quoted statement.
Italics in examples are mine.

2. Implicit: no connective
   Every man that lives wickedly disgraces the religion and institution of Jesus, [that is]
   he discourages strangers from entering into it,
   he weakens the hands of them that are in already,
   and makes that the adversaries speak reproachfully of the name of Christ.
   W:ii, 21, 10-14.

3. With quotation
   Christ was promised to "baptize us with the Holy Ghost and with fire," *that is, cum Spiritu igneo,* 'with a fiery Spirit,' [that is] the Spirit as it descended in Pentecost in the shape of fiery tongues.[182]
   S:i, 340, 40-43.

Frequencies per Page

	Summer			Winter			
	1	2	3	4	5	6	Averages
Explicit	1.406	.857	.265	.697	.440	.500	.694
Implicit							
with *and*	.266	.178	.314	.325	.400	.416	.316
without *and*	2.509	2.714	2.000	2.232	3.760	4.729	2.992
Totals	4.181	3.749	2.579	3.254	4.600	5.645	4.002

Table 91

According to Table 91 the abundant *exegesis* in the six sermons consists chiefly of examples in which Taylor does not show the relation of the parts, but adds the explanatory statement as an appositive. While *exegesis* is in itself inimical to periodic structure, Taylor's proclivity for using this figure without stating his explanatory purpose gives even greater looseness to his sentences. Since the indefinite link is one of the means by which seventeenth century writers endeavored to give their prose the naturalness and ease required for philosophical discussions,[183] the small proportion of *exegesis* in which the relation is precisely stated indicates that Taylor followed the anti-Ciceronian trend away from a

[182] Two *exegeses,* one explicit and the other implicit.

[183] Croll, "The Baroque Style in Prose," *Studies ... in Honor of Frederick Klaeber,* pp. 443-46.

closely articulated style. Not only did he follow it but the increase in the implicit type of *exegesis* in the last two sermons shows that he was gaining freedom and greater ability to put down his ideas in the disjointed form in which Montaigne and his followers tried to approximate the action of the thinking mind.[184]

Since *exegesis* is par excellence the vehicle for exposition, the average of four occurrences per page indicates that Taylor conscientiously fulfilled his duty of imparting instruction in the sermon. The fact that he relied most on this figure in the last two sermons, in which he treated practical questions of conduct, and least in the third, in which, as previously stated, he was especially careful to be persuasive, points to the influence of purpose on the rate of frequencies. That this is not the only influence is apparent in the following table.

Exegesis in Translation

	Summer			Winter		
	1	2	3	4	5	6
Average per page	.951	.392	.530	.906	1.800	2.279
Percent of total	22.722%	10.476%	20.560%	27.142%	39.130%	40.221%

Table 92

Although instances in which *exegesis* serves to explain Greek and Latin quotations occur more frequently in the first sermon than in the fourth, the percentage devoted to this purpose is higher in the winter than in the summer sermons. That this increase arises from a freer interpolation of Greek and Latin passages is borne out by an actual count of the occurrences.[185] From these facts we may infer that there are

[184] *Ibid.*, p. 448; Charles S. Baldwin, *Renaissance Literary Theory and Practice*, pp. 232-33.

[185] In the first sermon 24%, in the second 15%, in the third 27%, in the fourth 48%, in the fifth 73%, in the sixth 71% of the quotations are in Greek and Latin. These percentages indicate that there are fewer cases of *exegesis* employed to explain quotations in the earlier sermons, not because Taylor left them untranslated, but because he

fewer quotations in the earlier sermons and most in the fifth and sixth, which apparently owe their high frequencies in Table 91 to the large number of cases in which Taylor explained his verbatim borrowings from the classics.

C. *Parenthesis*

Parenthesis (*paremptosis, interpositio, interclusio*) is a figure of thought which serves its specificative purpose by interpolating an explanatory remark into a sentence. Although the idea expressed in the sentence is complete without it, the *parenthesis* adds perspicuity either by preventing an obscure statement from being misinterpreted or by forestalling an objection.[186]

Examples:

> For (they are the words of St. Paul) "they that are Christ's have crucified the flesh with the affections and lusts."
>
> S:v, 390, 41-43.

> We die so quickly (and God measures all things by His standard of eternity, and 'a thousand years to God is as but one day,') that we are not competent persons to measure the times of God's account, and the returns of judgment.
>
> S:x, 454, 37-40.

> You shall meet with some men (such were the Sceptics, and such were the Academics, of old) who will not endure any man shall be of their opinion.
>
> W:xxiii, 296, 24-26.

---

less frequently cited his borrowings in the original. Hence the higher proportion of translations in the later sermons does not reflect the change in taste referred to by John Eachard, "The Grounds and Occasions of the Contempt of the Clergy and Religion Enquired into" (1670), in *Critical Essays and Literary Fragments*, ed. by J. Churton Collins, p. 265, who said that whereas before the Civil War it had been thought admirable to quote Greek and Latin, in his day the speaker was considered rude if he did not translate the quotation.

[186] Peacham, *op. cit.*, p. 198; J. Smith, *op. cit.*, p. 188; Quintilian, IX, iii, 23-24.

Frequencies per Page

Summer			Winter			
1	2	3	4	5	6	Average
.228	.142	.048	.069	.080	.062	.104

Table 93

Although Taylor once said, "by the rules of the best rhetorike, the greatest affaire is put into a parenthesis,"[187] he did not follow this practice in the Sunday sermons. His *parentheses* are brief, incidental in matter, and inconsequential in number.

D. *Aetiologia*

Aetiologia is a figure of thought which gives in the last part of the sentence a reason for the assertion made in the beginning, in order to increase the credibility of the statement and the definiteness of the idea expressed.[188] In this figure, which is common in the six sermons, the reason is ordinarily introduced by a conjunctive adverb. However, it may be introduced without a connecting particle or by means of a coordinating *and*.

1. With conjunctive

> The law bound us to punishment, but did not help us to obedience, *because* it gave not the promise of eternal life to its disciples.
>
> S:i, 334, 2-4.

> They denied a robe to cover His nakedness, and yet He would have clothed their souls with the robe of His righteousness, *lest* their souls should be found naked in the day of the Lord's visitation.
>
> W:ii, 21, 20-22.

2. Without connecting particle

> No man ever did this rudeness for a virtuous end;

[187] Letter to John Evelyn, quoted by Heber and Eden, *Works*, I, xlix.

[188] J. Smith, *op. cit.*, p. 123. Puttenham, *op. cit.*, p. 228, describes *aetiologia* as the "Reason rendrer or Tell Cause."

Italics in examples are mine.

[*because*] it is an incompetent instrument, and ... can never end in virtue.

W:xviii, 223, 26-28.

3. With *and*

He most needs it, [the means of exercising charity] *and* he feels his brother's wants by his own experience.

W:xxv, 314, 6-7.

Frequencies per Page

	Summer			Winter			
	1	2	3	4	5	6	Averages
Explicit	2.280	1.607	1.108	1.626	1.880	1.958	1.743
Implicit							
with *and*	.304	.250	.168	.116	.160	.208	.201
without *and*	.266	.392	.265	.488	.240	.250	.317
Totals	2.850	2.249	1.541	2.230	2.280	2.416	2.261

Table 94

Presenting the evidence with the "authentic seal" of an attached reason,[189] *aetiologia* is among the more direct types of logical argument which constitute the rational appeal of these sermons. Least abundant in the third sermon, in which Taylor is most bent on securing conviction, it is sufficiently numerous to be important in all of them. Neither in the total frequencies nor in the common explicit or the less numerous implicit forms is there any sign of a distinction between the earlier and later prose.

Although an occasional *aetiologia* in these sermons opens with the dependent clause, the common form, beginning with a complete statement to which the reason is appended, is no less incompatible with periodicity than is the figure *exegesis*. Hence, despite the preponderance of examples in which the connective is explicitly stated, *aetiologia* is another schemate which contributes non-Ciceronian looseness and conversational ease to the prose of the Sunday sermons.

[189] Peacham, *op. cit.*, p. 185.

E. *Apodioxis*

Apodioxis (*diasirmus*) is a figure of thought which bears some resemblance to the devices in this group in that it gives the author's attitude toward a statement that has been made. It is a device of refutation in which an opinion or an argument is rejected because it is absurd, false, impertinent, or unnecessary.[190] It occurs occasionally in the Sunday sermons.

Examples:

> If it should be so it were to no purpose, and therefore for it there is no commandment.
>
> W:xxv, 320, 27-28.

> He that resolves not to live well till the time comes that he must die, is ridiculous in his great design, as he is impertinent in his intermedial purposes, and vain in his hope.
>
> S:v, 388, 43-45.

Frequencies per Page

Summer			Winter			
1	2	3	4	5	6	Average
.076	.178	.192	.023		.125	.099

Table 95

The absence of *apodioxis* from the fifth sermon, as well as its limited use in the others, points to a cautious avoidance of controversial issues. The figure has an appreciable frequency only in the second sermon, in which Taylor denounces the vanity of trusting to deathbed repentance, in the third, in which he exposes the false security of the oppressors of the royalists, and in the sixth, in which he attacks those who calumniate, flatter, or in other ways misuse the gift of speech.

[190] Peacham, *op. cit.*, p. 185; Vossius, *op. cit.*, p. 271. J. Smith, *op. cit.*, p. 229, who defines this figure as an indignant rejection, seems to have confused it with Peacham's figure of *antirrhesis*, a figure of refutation (noted by Quintilian, IX, ii, 106) which does not occur in the sermons analyzed.

F. *Summary of Figures of Specification*

Since *apodioxis* bears only a specious resemblance to the devices in this group, and since Taylor made no regular use of this means of confutation in the essentially constructive teaching of the six sermons, only four figures of specification are among the ornaments which characterize his prose. With *horismos* he amplified and enriched the idea by going beyond the actual meaning of a term to connotations, which are often highly imaginative; with *parenthesis* he interpolated casual comment; with *exegesis,* the handmaid of quotation, and with *aetiologia,* which substantiates both fact and inference, he gave his prose the semblance of thought in the process of construction, which was the ideal striven for by those who took the philosophical writings of Seneca as their model. Which of these figures have greatest significance for his prose is shown numerically in the following table.

Comparative Frequencies per Page

	Summer			Winter			
	1	2	3	4	5	6	Averages
Horismos	.874	.464	.216	.279	.280	.433	.424
Exegesis	4.181	3.749	2.579	3.254	4.600	5.645	4.002
Parenthesis	.228	.142	.048	.069	.080	.062	.104
Aetiologia	2.850	2.249	1.541	2.230	2.280	2.416	2.261
Apodioxis	.076	.178	.192	.023		.125	.099
Totals	8.209	6.782	4.576	5.855	7.240	8.681	6.890

Table 96

Exegesis, as the most mediate method of instructing, has a deserved eminence among the figures of specification in the Sunday sermons. In view of the greater freedom with which an idea may be delimited and enriched by *horismos,* the proclivity for *exegesis* with its patent function of interpreting a statement, whether quoted or original, indicates that Taylor had due regard for logical means of imparting specific instruction. This is apparent also from the relatively high percentage of *aetiologia,* an equally specific and direct method of stating facts to be apprehended and ac-

cepted by the intellect, and from the low proportion of *parenthesis,* which turns the mind from the main issue by inserting something that is only incidental.

Since the first, fifth, and sixth sermons, which have the highest percentage of *aetiologia* and *exegesis,* lead in the total frequencies, exposition apparently has a larger role in these sermons than in the other three.[191] The second sermon is, however, not to be classed with the third and fourth. Because of the necessity, previously pointed out, of explaining true repentance and distinguishing it from false varieties, this sermon still has a large number of figures of specification. It is the third and fourth sermons which apparently make fewest demands on intellectual precision.

The totals in Table 96 show that Taylor had a philosopher's interest in stating truth explicitly and that he devoted a reasonable part of each sermon to teaching and explanation. By bringing out his preference for *exegesis* and *aetiologia,* which ordinarily militate against periodicity, the table gives further evidence of his anti-Ciceronian sympathies.

VI. Figures of Interrogation

Figures of interrogation include all varieties of the rhetorical question. They are emphatic devices which serve to enliven the discourse and to quicken the interest. In the Sunday sermons they are represented by two species, which are distinguished from each other according to their purpose. They serve either to express a fact more vigorously, as in asking "Is it so bitter, then, to die?" rather than flatly affirming "Death is not bitter"; or to arouse the attention of the auditors by posing a question which the speaker intends to answer himself. The first of these is *erotesis.*

A. *Erotesis*

Erotesis (*erotema, interrogatio, questioning*) is a figure of thought which gives animation to the idea by expressing

[191] This conclusion is actually verified by a comparison of the percentage of lines devoted to exposition in each of the six sermons.

it in interrogative form. This device precludes the direct question, for the expression is figurative only when it serves an emphatic purpose, such as calling attention to a point or making a strong affirmation or a vehement denial.[192] The following examples from the Sunday sermons illustrate each of these uses.

1. To emphasize a point

   Must a man repent a year, or two, or seven years, or ten, or twenty, before his death? or what is the last period after which all repentance will be untimely and ineffectual? S:vi, 403, 27-30.

2. To assert

   Are we not often too imperious against our servants? Do we not entertain and feed our own anger with vile and basest language? Do not we chastise a servant's folly or mistake ... with language fit to be used by none but vile persons, and towards none but dogs? W:xxiv, 300, 41-301, 3.

3. To deny

   And now what man is so vile, such a malicious fool, that will refuse to bring joy to His Lord by doing himself the greatest good in the world? W:ii, 20, 34-36.

Frequencies per Page

Summer			Winter			
1	2	3	4	5	6	Average
.341	1.321	1.060	1.186	.120	.270	.717

Table 97

[192] Quintilian, IX, iii, 98; Aristotle, *Rhetoric*, III, xviii, 1-4; Puttenham, *op. cit., anachinosis.* J. Smith, *op. cit.*, p. 135 ff., lists nine uses of *erotesis* in the Bible: (1) to get an answer, (2) to affirm emphatically, (3) to deny vehemently, (4) to minimize, (5) to exaggerate, (6) to expostulate or complain, (7) to express doubt, (8) to impart information, (9) to introduce instruction.

[193] Peacham, *op. cit.*, pp. 104-05, defines the figure *pysma*, as a series of questions which require different answers. Ordinarily when Taylor heaps up *erotesis*, each question can be answered by a simple yes or no. Puttenham, *op. cit.*, calls a series of questions "*Erotema* or the questioner."

In three sermons, the second, third, and fourth, Taylor relied on the question with a frequency which, without exceeding the bounds of moderation, approaches the prominence given to this device in Donne's prose.[194] In these sermons, in which he was bent on securing conviction and bringing about conversion, he used it effectively as a means of forcing the auditors to apply the message to their own lives. Both in terse accusation[195] and heaped into a searching examination of conscience[196] he employed it to arouse his congregation to a conscieusness of their own imperfections.

B. *Hypophora*

Hypophora is a figure of interrogation in which the speaker asks a question and immediately answers it.[197] In this figure the question serves both a transitional and an emphatic purpose, in that it calls attention to the next point to be considered and renders the auditors mentally alert for the reply or explanation which follows. Hence the answering of objections, which has a definite place in the seventeenth century sermon,[198] frequently takes this form. The

[194] Wasilifsky, *John Donne the Rhetor*, p. 186, concludes that questions are excessive in Donne's St. Paul sermons.

[195] W:iii, 36, 23-24: "Did we never call good evil, or evil good?"

[196] For example, W:iii, 35, 37-36, 4:

"Were thy prayers made in fear and holiness, with passion and desire? were they not made unwillingly, weakly, and wanderingly, and abated with sins in the greatest part of thy life? didst thou pray with the same affection and labour as thou didst purchase thy estate? Have thine alms been more than thy oppressions, and according to thy power? and by what means didst thou judge concerning it? How much of our time was spent in that? and how much of our estate was spent in this?—But let us go one step farther; how many of us love our enemies; or pray for and do good to them that persecute and affront us? or overcome evil with good, or turn the face again to them that strike us, rather than be revenged? or suffer ourselves to be spoiled or robbed without contention and uncharitable courses? or lose our interest rather than lose our charity?"

[197] Peacham, *op. cit.*, pp. 107, 109; J. Smith, *op. cit.*, p. 127, a form of *prolepsis*.

[198] John Wilkins, *Ecclesiastes*, includes it under confirmation in

following illustrations exemplify Taylor's use of *hypophora* in the Sunday sermons:

> And what was the event? They that had overcome the world could not strangle christianity.
>
> S:ix, 439, 43-44.

> But then what was the end of these things? The persecuted men were made saints, and their memories are preserved in honour, and their souls shall reign for ever.
>
> S:x, 452, 39-41.

> But why not we be saved, as well as the thief upon the cross? Even because our case is nothing like [his].
>
> S:vi, 406, 20-21.

Frequencies per Page

Summer			Winter			
1	2	3	4	5	6	Average
	.428	.216	.046			.115

Table 98

One of the sporadic devices of the Sunday sermons, *hypophora* has limited numerical consequence only in the second homily, in which Taylor used it to anticipate objections.[199] Its absence from three of the sermons probably indicates, as was suggested of *apodioxis*, that Taylor avoided topics on which objections could be raised.

C. *Summary of Figures of Interrogation*

Despite the effectiveness of the question in transitions and its forcefulness in bringing spiritual truths to bear on the individual conscience, the figures of interrogation have a limited role in the ornamentation of the Sunday sermons.

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doctrinal points; Richard Bernard, *The Faithfvll Shepherd*, inserts it after application.

[199] Cf. B. V. Crawford, "Questions and Objections," *PMLA*, XLI (1926), 110-25.

As will be seen in the following table, their average frequency is less than one example per page.

Comparative Frequencies per Page

	Summer			Winter			
	1	2	3	4	5	6	Averages
Erotesis	.341	1.321	1.060	1.186	.120	.270	.717
Hypophora		.428	.216	.046			.115
Totals	.341	1.749	1.276	1.232	.120	.270	.832

Table 99

Only *erotesis* is a constant element of Taylor's style. *Hypophora* is sporadic, with scattered examples in but three sermons. Since not only the fifth and sixth, the two most practical of the sermons, but also the first, the most metaphysical, have low averages, we cannot conclude that Taylor makes sparing use of ornaments of this type when his subject is close to daily life, nor yet when it is remote and abstract. Neither is the use of interrogation a mark of his earlier prose, and its absence a trait of his later style. It appears rather that those themes which lent themselves to a general examination of personal conduct—repentance in the second sermon, the patient bearing of wrongs in the third, and judgment in the fourth—offered the most opportunities for this type of ornament. When contrasted with the abundance of questions in Donne's St. Paul sermons, Taylor's sparing use of interrogation reveals a tactful deference to the audience and a less intense, more mellowed personality.

VII. Figures of Exhortation

Figures of exhortation are akin to the former group in being devices by means of which the preacher brings his doctrine to bear on the conduct of his parishioners. While the former are distinguished by their manner, these are distinguished by their function. They serve to encourage and comfort, to reprimand and censure, to advise and exhort.[200]

[200] Wilkins, *op. cit.*, pp. 12-13.

Ordinarily they are signalized by the use of the second person. However, since only the tactful admonition will bear fruit, the preacher is directed to include himself whenever this will not reflect on his character and to reprove the same fault in another person or to express his denunciation in the words of Scripture when the rebuke is severe.[201] Two varieties of figures of this type, *compellatio* and *ominatio,* occur in the Sunday sermons.

A. *Compellatio*

Compellatio is a figure of thought which the preacher introduces into his discourse when he wishes to apply the teaching to his auditors, either as a gentle reminder or in a more forceful reproof, reprimand, or hortatory statement. It may take the form either of (1) a summons to consider some truth, duty, or consequence or of (2) an exhortation (a) to do what is profitable (*adhortatio*)[202] or (b) to refrain from what is deleterious (*dehortatio*).[203] In the last two instances it is not a figure unless the sentence in the imperative mood contains a promise or a reason for the command.[204] These uses are illustrated in the following examples from the Sunday sermons.

1. A summons

> But then if this be a new principle, and be given us in order to the actions of a holy life, we must take care that we 'receive not the Spirit of God in vain,' but remember it is a new life.
>
> S:ii, 350, 10-12.

2. An exhortation[205]

> Pity thyself in time, that when the Judge comes, thou

[201] Keckermann, *op. cit.,* p. 74; Bernard, *op. cit.,* pp. 338-43; Taylor, *Works,* IV, 318: "discommending the same fault in other persons."

[202] Peacham, *op. cit.,* p. 77.

[203] *Ibid.,* p. 78; Keckermann, *op. cit.,* p. 97, treats *adhortatio* and *dehortatio,* not as figures, but as parts of application.

[204] *Ibid.,* p. 115: *Compellatio, est conversio ad auditores, cum eos in re ardua ad attentionem redintegrandam adhortamur: item ad cogitandum, numquid res ita se habeat ut dicimus, & aliis eiusmodi.* Cf. Bernard, *op. cit., compellation.*

[205] The first example illustrates *adhortatio;* the second, *dehortatio.*

mayst be one of the sons of everlasting mercy, to whom pity belongs as part of thine inheritance; for all these shall without any remorse—except his own —be condemned by the horrible sentence.

W:ii, 24, 43-46.

Use not liberty of reproof in the days of sorrow and affliction; for the calamity itself is enough to chastise the gaieties of sinning persons, and to bring him to repentance.

W:xxv, 318, 3-5.

Frequencies per Page

Summer			Winter			
1	2	3	4	5	6	Average
.190	.535	.554	.232	.400	.458	.395

Table 100

Since making clear the significance of a doctrine for the belief and conduct of the auditors is one of the preacher's three essential obligations, the fact that Taylor introduced devices which contribute to this end into every sermon bears witness to his conscientious fulfillment of duty. Although he appears to be most zealous in urging his parishioners to repent (sermon two), in encouraging them to exercise faith and patience (sermon three), and in counseling them to make a proper use of speech (sermon six), the diversity in frequencies probably indicates that some of his subjects offered fewer opportunities than others for interpolating advice or that in some sermons he resorted to another manner of bringing out the practical implications of his doctrine. However, since *compellatio* is the most direct means for showing the practical import of spiritual truth, the general inference to be drawn from Table 100 is that application is but thinly sprinkled through these sermons.

B. *Ominatio*

Ominatio, or threat, is a hortatory figure of thought that serves to reprove and to urge amendment by foretelling the evil effects which will follow if a sinful habit is not broken

or the proper steps are not taken to avoid some imminent danger.[206] For example:

> If you commit sin, "ye are of your father the devil," ye are begot of his principles, and follow his pattern, and shall pass into his portion.
>
> S:ii, 351, 11-13.

> If thou wilt not be saved by His death ... let it be considered what is to be expected from that Judge, before whom you stand as His murderer and betrayer.
>
> W:ii, 20, 7-11.

Frequencies per Page

Summer			Winter			
1	2	3	4	5	6	Average
.266	.464	.072	.302	.120	.125	.225

Table 101

Most abundant in the sermons in which dissuasion holds a larger place, *ominatio* is among the ornaments which are significant by reason of their infrequency. It testifies to a mildness in Taylor and a predominantly temperate tone in the sermons.

C. *Summary of Figures of Exhortation*

It is not necessary to repeat that the hortatory figures reveal both tact and the infrequency which renders a device most effective. However, it is well to note that this impression of effectiveness and discernment is also borne out by the individual examples. Taylor, for instance, includes himself in the call to go forth courageously "to death, to bands, to poverty, to banishment, to tribunals,"[207] bases a vehement *ominatio* on a doubtful premise,[208] takes so pertinent an ad-

[206] Peacham, *op. cit.*, p. 90. Quintilian, IX, ii, 102-03, *cataplexis* (threat).

[207] S:i, 342, 15.

[208] W:ii, 19, 24-29, "if thou hast refused."

monition as "Let all bitterness and clamour be put away"[209] directly from St. Paul, and cautiously makes an appeal in the third person to "them who are in the neighbourhood and fringes of the flames of hell, that is, in the state of sin, quickly to arise from the danger."[210]

The psychological insight into character of which these practices give evidence is also brought out by the comparative frequencies shown in the following table.

Comparative Frequencies per Page

	Summer			Winter			
	1	2	3	4	5	6	Averages
Compellatio	.190	.535	.554	.232	.400	.458	.395
Ominatio	.266	.464	.072	.302	.120	.125	.225
Totals	.456	.999	.626	.534	.520	.583	.620

Table 102

Aware that no one will "endure to be reproved by him that knows not how to praise,"[211] Taylor made more frequent use of *compellatio,* in which he could encourage as well as censure, than of the sinister warning of *ominatio.*[212] Only in the second sermon, in which his concern for the spiritual welfare of his auditors and the generalness of his theme warranted the insistence, did he repeat *ominatio* with appreciable frequency.

Although the total occurrences of these figures, which are essential for the preacher, show that Taylor did not evade his duty in any of the sermons, they evidence that he had for the magisterial tone of exhortation either a distaste or a respect which appears to be in inverse ratio to the specificness

[209] W:xxiii, 297, 2.

[210] W:iii, 45, 21-23.

[211] W:xxv, 319, 4-5.

[212] According to Peacham, *op. cit.,* p. 89, *euphemismus,* which he defines as a "Prognostication of good," is the contrary of *ominatio.* This figure has not been included because Hoskins and Blount do not have it and Smith interprets it in the modern sense of *euphemism,* as a non-offensive manner of stating something indelicate or disagreeable.

of the subject. Thus in the second sermon, in which his hortatory interpolations reach an average of one example per page, Taylor made no particular demand, but only urged the parishioners not to postpone their repentance until they were dying. The low rate of frequency of these devices implies that, perhaps out of deference to his patrons, Taylor followed a suggestive method, not dictating, but instructing and trusting to the reasonableness of the obligations he explained to persuade those to whom they applied to perform them.

VIII. Figures of Exclamation

Figures of exclamation are devices by which the speaker, under the influence of some emotion, such as fear, anger, love, hatred, pity, or desire, expresses his thought with an impetuosity which reflects the ardor of his own feelings and to some extent communicates the emotions to his audience.

A. *Apostrophe*

Apostrophe (*aversio*) is a figure of thought which gives exclamatory force to the idea by expressing it as an invocation that, in the midst of the speech, is addressed directly to someone who is either present or absent.[213] In the six sermons the *apostrophe* is sometimes addressed to God, but ordinarily consists of applying directly to some members or all of the auditory a challenge, a rebuke, or a counsel. Occurring in the persuasive sections of the sermon, it takes the form of a question or a *compellatio,* which, as a tactful subterfuge, is frequently a quotation. The following are illustrative examples:

[213] Quintilian, IX, ii, 38-39; Peacham, *op. cit.,* p. 116; Keckermann, *op. cit.,* p. 114. Puttenham, *op. cit.,* p. 238, describes it as the "turnway or turnetale." J. Smith, *op. cit.,* p. 157, gives nine ways of diverting the speech: (1) to God; (2) to angels; (3) to men, absent or present, dead or alive; (4) to the adversary (court); (5) to the heavenly bodies; (6) to the earth and things on it; (7) to the sea and things in it; (8) to beasts, birds, fishes; (9) to inanimate things.

"Behold, I have set before you life and death, blessing and cursing;" so said Moses: but I add, that I have upon the stock of this scripture set before you the good Spirit and the bad, God and the devil; choose unto whose nature you will be likened, and into whose inheritance you will be adopted, and into whose possession you will enter.

S:ii, 351, 6-11.

Can any expression of spite be greater, than that it be said, 'You will not part with twenty pounds to save your friend's, or your patron's, or your brother's soul?'

W:xxiv, 305, 36-38.

Of every idle word—O blessed God! what shall become of them who love to prate?[214]

W:iii, 36, 11-12.

Frequencies per Page

Summer			Winter			
1	2	3	4	5	6	Average
.114	.642	.361	.372	.480	.396	.395

Table 103

Inasmuch as the *apostrophe,* which is brought in whenever the preacher addresses an exhortation directly to the audience, is a purposeful homiletic ornament, its low frequency in the Sunday sermons is further evidence of Taylor's restrained employment of the imperative. That it is least common in the first sermon is an evidence of conscious use, for it shows that in the incitement to persevere and advance in holiness, which is the practical moral to be drawn from God's indwelling in the soul by grace, Taylor used the first person and the mildest form of admonition and entreaty.[215]

[214] This is also an example of *ecphonesis,* the next type of exclamatory figure treated.

[215] William Perkins, "The Arte of Prophecying," *The Workes,* pp. 668-69: "let the Minister include himselfe (if he may) in his reprehension, that it may be the more mild and gentle."

B. *Ecphonesis*

Ecphonesis (*exclamatio*) is a brief outcry of joy or sorrow, fear or wonder, or a similar emotion. It is usually signalized by such adverbs as *oh, behold, alas,* which, if not expressed, are at least implied in the context.[216] As will be noted in the second example, this figure is most emphatic in conjunction with another exclamatory figure.

> How good a God we serve, and how excellent a religion Christ taught.
>
> S:i, 342, 18-19.

> Woe and alas! and God help us all.[217]
>
> W:iii, 35, 2-3.

Frequencies per Page

Summer			Winter			
1	2	3	4	5	6	Average
.038	.108	.120	.186	.120	.041	.102

Table 104

The strong passion required to justify an *ecphonesis*[218] accounts for the low frequency of this figure in the sermons of a preacher whose choice of ornament constantly intensifies the impression of gentle temperateness. Since it is interspersed with the terrors of doomsday in the fourth sermon more frequently than with the less gripping emotional appeal of the other homilies, Taylor apparently considered it most useful in stirring up fear.

[216] Peacham, *op. cit.*, pp. 62-63; Fraunce, *op. cit.*, pp. 29-34, *exclamation;* Keckermann, *op. cit.*, p. 114, *exclamatio;* J. Smith, *op. cit.*, p. 140, notes that the emotions are admiration, indignation, abhorrence, entreaty and desire, commiseration, reprehension, derision, love, exaltation, and fear.

[217] In this example *ecphonesis* is combined with *obtestatio.* See *infra,* p. 209.

[218] Blount, *The Academy of Eloquence,* p. 29.

C. *Optatio*

Optatio (*wish*), one of the milder species of exclamation, voices an ardent desire. Although the wish is made to God or to men, it will be seen in the following examples that the figure is not necessarily an *ecphonesis* or an *apostrophe*.[219]

> I wish that this were so much proceeded in, that the heathens themselves could not go beyond us in this virtue, and its proper and its appendent happiness.
> W:xviii, 224, 39-41.

> I wish there were none in the world, or none amongst us, who cannot remember that ever they have done this little towards the abolition of their multitudes of sins.
> S:v, 384, 25-28.

Since these were the only examples noted, *optatio* is not one of Taylor's customary devices.[220]

D. *Obtestatio*

Obtestatio (*deesis*) is an exclamatory figure of thought which expresses an urgent request or a prayer.[221] It is most emphatic in combination with *ecphonesis* and *apostrophe,* as in the third example.

> 'I pray God my soul may be among the Christians.'
> S:ix, 444, 31-32.

> From which God deliver us, and all faithful people.
> S:vi, 407, 26-27.

> O my God, let my soul never come into their counsels, nor lie down in their sorrows.
> S:xi, 470, 34-35.

[219] Peacham, *op. cit.*, p. 72; Keckermann, *op. cit.*, p. 116; Quintilian, IX, ii, 3.

[220] Although it is possible that the desire sometimes implied in an *ecphonesis* would constitute an *optatio,* in order to avoid some of the overlapping in these figures and the closely allied *obtestatio,* I have classified as *optatio* only those examples in which the wish is expressly stated.

[221] Peacham, *op. cit.*, p. 71; Keckermann, *op. cit.*, p. 115; Bernard, *op. cit., obsecration.*

Frequencies per Page

Summer			Winter			
1	2	3	4	5	6	Average
	.071	.096	.093		.041	.050

Table 105

Obtestatio, like *optatio,* is a sporadic ornament. Taylor used it to magnify an idea, as, for instance, the consequence of pursuing evil courses, for by abruptly breaking into prayer he appeared to be too horrified to go on with the consideration.[222] Hence he used it only in those sermons in which dissuasion from sin was part of his aim.

E. *Epiphonema*

Epiphonema (*acclamatio, surclose, conclusion*) is an exclamatory statement of the author's own opinion of the previous matter. The *epiphonema* may be recognized by its position at the end of the passage and by the introductory words (*thus, so, for, this,* and similar particles).[223] In the following examples from the Sunday sermons the *epiphonema* is italicized.

> Many servants will die for their masters, and many gentlemen will die for their friend; but the examples are not so many of those that are ready to do it for their dearest relatives, and yet some there have been: Baptista Fregosa tells of a Neapolitan that gave himself a slave to the Moors that he might follow his wife; and Dominicus Catalusius, the prince of Lesbos, kept company with his lady when she was a leper; and *these are greater things than to die.*
>
> W:xviii, 225, 2-9.

[222] With *obtestatio* Taylor secures the effect of *aposiopesis* (*reticentia*), a figure which breaks off a statement suddenly, as if under the impulse of shame, fear, anger, or some other emotion. Cf. Quintilian, IX, ii, 54. Taylor used this figure in the Gunpowder Plot sermon (*Works,* VIII, 475, 22-23): "It is so foul a calumny, I am ashamed to stand longer to refute it."

[223] Fraunce, *op. cit.,* p. 35v; Puttenham, *op. cit.,* pp. 216-17, *Epithonema* (L. *acclamatio*), or *surclose;* J. Smith, *op. cit.,* p. 143.

> And what greater measure can we have than that we should bring joy to our brother, who with his dreary eyes looks to heaven and round about, and cannot find so much rest as to lay his eyelids close together: than that thy tongue should be tuned with heavenly accents, and make the weary soul to listen for light and ease, and when he perceives that there is such a thing in the world and in the order of things as comfort and joy, to begin to break out from the prison of his sorrows at the door of sighs and tears, and by little and little melt into showers and refreshment? *This is glory to thy voice, and employment fit for the brightest angel.*
>
> W:xxv, 314, 18-28.

Frequencies per Page

Summer			Winter			
1	2	3	4	5	6	Average
1.520	1.035	1.060	.697	1.320	1.708	1.223

Table 106

Serving to clinch the point which has just been made,[224] to awaken noble emotions,[225] or to point out the practical use of an explanation or an example,[226] *epiphonema* has an important place in the discursive style of the Sunday sermons. Except for the low frequencies in the fourth sermon and the high percentage, which suggests an increase in the amount of *paradigma* in the sixth,[227] it is a fairly constant ornament of Taylor's prose. Since it is a "mark of verbal opulence" and "produces elevation of style,"[228] its relatively frequent occurrence is another evidence that the Sunday sermons have these two Ciceronian qualities.

[224] E.g., S:vi, 402, 31, "All this He can do."

[225] E.g., S:ix, 441, 5, "Indeed it was a great mercy."

[226] E.g., W:xxiii, 291, 22, "So must be our conversation"; W:xviii, 225, 9, "these are greater things than to die."

[227] See table 79, p. 169.

[228] Demetrius, *On Style*, II, 106, 108.

F. *Summary of Figures of Exclamation*

The figures of exclamation are to be classed with hortatory devices as purposeful ornaments with which Taylor prodded on his auditors to penance and amendment. While *apostrophe* served this end by giving force to a question, a *compellatio,* or another exclamatory figure, the other devices, which show that Taylor was himself moved by the feelings which he wished to arouse, intensify the emotional appeal of the sermons by giving it the stamp of sincerity.[229] Ardent desire reveals itself through the *optatio;* wonder and admiration, dismay and disapproval find voice in the *epiphonema* and the *ecphonesis;* and fear can transform the latter into the anguished prayer of an *obtestatio.*

That Taylor made discriminating use of the varying qualities of these devices is shown in the following table.

Comparative Frequencies per Page

	Summer			Winter			
	1	2	3	4	5	6	Averages
Apostrophe	.114	.642	.361	.372	.480	.396	.395
Ecphonesis	.038	.108	.120	.186	.120	.041	.102
Optatio		.036			.040		.012
Obtestatio		.071	.096	.093		.041	.050
Epiphonema	1.520	1.035	1.060	.697	1.320	1.708	1.223
Totals	1.672	1.892	1.637	1.348	1.960	2.186	1.782

Table 107

Taylor used the exclamatory devices with frequencies which vary according to the amount of vehemence and compression required by the figure. The most impassioned utterances, the *obtestatio* and *optatio,* in which his lines touch what Matthew Arnold called the high seriousness of great poetry, are not typical, but rare, in the six sermons. The *ecphonesis,* in which he regularly gave vent to his emotions, is sparse, and the *apostrophe,* with its assertive directness, never attains the prominence accorded to the milder *epiphonema,* in which he voiced his opinion and reactions.

[229] Cf. Cicero, *Orator,* XXXVIII, 132.

While his preference for the *epiphonema* is further evidence of his taste and ability for amplifying, the restricted use and the brevity of the more emphatic devices bespeak the man who has that command of his own feelings which gives him power over the emotions of others, and yet will exercise that power only with "charity and mild restraint."[230]

Only one sermon, the second, contains all the figures of this group, and only one, the sixth, has an average of two examples per page. However, inasmuch as this average is made up largely of *epiphonema,* not only the second and third but even the fourth sermon, which has the lowest total frequencies, have larger proportions of the more forceful devices. While this accords with Taylor's more ostensibly persuasive aim in these sermons, it is also consequent on the number of other devices which contribute to the same purpose. Hence the three varieties of persuasive figures[231] are compared in the following table.

Comparative Frequencies per Page

	Summer			Winter			
	1	2	3	4	5	6	Averages
Interrogation	.341	1.749	1.276	1.232	.120	.270	.831
Exhortation	.456	.999	.626	.534	.520	.583	.618
Exclamation	1.672	1.892	1.637	1.348	1.960	2.186	1.782
Totals	2.469	4.640	3.539	3.114	2.600	3.039	3.231

Table 108

Figures of exclamation form more than half of the average frequencies of persuasive devices. Both this group and the figures of interrogation, which have the next highest average number of occurrences, are comprised chiefly of a

[230] Steffan, "Jeremy Taylor's Criticism of Abstract Speculation," *Univ. of Texas Studies in English,* XXI (1942), 102, notes these qualities in Taylor's controversial writings.

[231] Keckermann, *op. cit.,* p. 113, and Bernard, *op. cit.,* pp. 293 ff., list the devices which are grouped here under interrogative, hortatory, and exclamatory ornaments as figures which, by stirring up the emotions, aid in bringing about persuasion. They include *prosopopoeia,* which in this study is classed as a figure of description.

device (*epiphonema* in the former and *erotesis* in the latter) which combines its affective quality with a transitional function. Hence the average of three examples per page does not represent instances of outright importunity.

The totals here indicate that in the second and third sermons, to a greater extent than in the others, Taylor pointed out the significance which the doctrine has for his auditors.[232] We cannot infer from this, however, that in the other sermons Taylor has a less positive ethical aim. The sixth sermon is certainly motivated by the most practical of purposes and, despite the nearly equal amount of figuration, is of a pronouncedly different character from the fourth. Nor, notwithstanding the lower frequency of persuasive devices, are the first and fifth sermons lacking in effectiveness.

Hence the most significant deduction to be drawn from Table 108 is not that Taylor sometimes shirked his responsibility of driving home the lesson, but that with an Aristotelian insight into human nature he resorted to less direct methods, teaching men their personal duties "by general discoursings, by parable and apologue, by acts of insinuation and wary distances."[233] For this reason, it is not in one special type of ornament, but in the ensemble, that we are to seek for the particularizing traits of the individual sermons. In so far as these traits are determined by figures of thought, they will be brought out, or at least suggested, by the following general summary.

IX. Summary of Figures of Thought

The nine varieties of figures of thought treated in this chapter serve Taylor's every purpose in the Sunday sermons. They propound and expand, limit and define, prove and illustrate; they delineate the idea, not in detail merely,

[232] This conclusion is borne out by a comparison of the number of lines devoted to application of doctrine in each of the six sermons.

[233] Taylor, *Works*, IV, 508.

but with all its associations and its bearing on individual conduct. Although no single figure performs only one function, and no function is restricted to one group, each variety has a particular significance for Taylor's prose. Hence the comparison of their frequencies in the following table is in order to ascertain which have greater importance, and consequently what qualities predominate in each sermon as well as in general.

Comparative Frequencies per Page

	Summer			Winter			
	1	2	3	4	5	6	Averages
Of comparison	5.357	5.221	4.915	3.442	5.480	5.646	5.010
Of contrast	7.946	6.930	8.646	6.929	4.960	5.863	6.879
Of description	17.679	17.712	17.925	22.441	15.440	22.289	18.914
Of illustration	.646	.821	3.300	1.302	3.560	3.770	2.233
Of accumulation	9.619	10.140	9.143	9.205	7.920	8.566	9.099
Of specification	8.209	6.782	4.576	5.855	7.240	8.681	6.890
Of interrogation	.341	1.749	1.276	1.232	.120	.270	.832
Of exhortation	.456	.999	.626	.534	.520	.583	.620
Of exclamation	1.672	1.892	1.637	1.348	1.960	2.186	1.782
Totals	51.925	52.246	52.044	52.288	47.200	57.856	52.259

Table 109

By the prominence of descriptive devices and the high averages of figures of accumulation, contrast, and comparison, all of which are essentially means of amplifying the idea in order to give it greater clarity and prominence, Table 109 indicates that copiousness, the prime requisite for a good sermon,[234] is the outstanding quality of Taylor's prose.[235] The table also shows that the other two requirements of the sermon, instruction and application, appear in the proper order, for the figures of specification, which are basically explanatory, rank third, while the exclamatory, interrogative, and hortatory devices, by means of which the orator subdues the will of his auditors, are least abundant. Hence it appears that with his proclivity for expatiating

[234] Keckermann, *op. cit.*, p. 111.

[235] Cf. Mitchell, *English Pulpit Oratory*, p. 251.

Taylor combined a due regard for clear instruction and a discriminating use of vehemence.[236] From this we may infer that his sermons are primarily ingratiating and secondarily instructive and persuasive. Throughout, Taylor appears to have been careful to give his prose sufficient grace to hold the attention of the auditors.[237] Not only because descriptive figures, which vivify the abstract with the sense appeal of concrete experience, preponderate, and the accumulative devices, which inflate the thought until the mind conceives an exaggerated opinion of its magnitude and importance, exceed the figures of specification, which ostensibly present concepts to be apprehended by the intellect, but also because the figures of contrast and comparison, which come next in frequency, intensify the impression either by throwing the idea into relief by its juxtaposition with a contrary or its parallelism with something familiar, these five more numerous groups indicate that Taylor relied on the imagination to aid in presenting truth vividly and convincingly to the intellect. Even his basically expository or probative devices permit the exercise of fancy. His *horismos,* for example, seldom defines precisely, but evaluates or enriches the idea with connotations; while proof, whether in the form of example, sententious saying, or a type of analogy, calls for the play of associations to appreciate the pertinence of the *paradigma* and the *sententia* or the adroitness of the *dilemma,* to supply the missing premise of the *enthymeme,* or to conceive the superiority of the correction to the statement that is retracted in *paramologia.* Thus, either by the activity provided for the mind or the tribute to the intelligence of the auditors implied in the reference, Taylor makes of all these figures sources of gratification. At the same time his tact in the use of the persuasive devices that are thinly sprinkled through the sermons fore-

[236] Cf. St. Augustine, *De Doctrina Christiana,* IV, xix, 38, *The Nicene and Post-Nicene Fathers of the Christian Church,* II, 587.

[237] *Ibid.,* IV, xxvi, 56-58.

stalls any decrease in the urbanity of the tone through his obligation of pointing out the relevance of the doctrine.

Prescinding from the anomaly offered by sermon five, which will be considered in the next paragraph, Table 109 shows that an increased reliance on figures of thought marks Taylor's later prose. Only slight in the fourth sermon, the increase is decided in the sixth, which, nevertheless, together with the fifth, has low averages in figures of contrast, accumulation, and interrogation. Since these figures are effective for heightening, as are also figures of comparison and exclamation, which are least common in the fourth sermon, we are led to infer that a slight decrease in intensity distinguishes the later from the earlier prose.[238] This inference is strengthened by the fact that in the fourth and sixth sermons the deficiencies in intensifying figures are supplied chiefly by descriptive devices, which are expressions of sensuous delight and sources of charm. Notwithstanding the high frequency of its descriptive devices, the fourth sermon has almost the same quantity of ornament as the first three. The close correspondence between the totals is maintained by an almost equal percentage of figures of accumulation and exclamation and by the uniform frequencies of descriptive devices in the first three sermons, of figures of interrogation in all but the first, and of figures of contrast in the second and fourth. On the other hand, the first and second sermons are set off from the third and fourth by a higher proportion of figures of comparison and specification; the third stands apart from this group and agrees with the last two in the quantity of illustrative material.

Why the fifth sermon appears to be an exception to Taylor's general practice may be inferred from the large proportion of the discourse which, judging from the frequencies recorded in the following table, is made up of the words of others.

[238] Suggested *supra*, p. 139.

Comparative Frequencies per Page

	Summer			Winter			
	1	2	3	4	5	6	Averages
Quotations	2.927	4.107	3.204	2.325	4.760	3.354	3.446
Figures of thought	51.925	52.246	52.044	52.288	47.200	57.856	52.259

Table 110

Although the number of frequencies does not appear to compensate for the dearth of figures of thought in the fifth sermon, from the fact that the quotations are regularly long and, as gems gleaned from great literature, possess stylistic excellence,[239] we may conclude that to Taylor and his cultured auditors the fifth sermon was both ornate and convincing. He used quotation both to support his arguments and to embellish his style: in the second sermon, in which persuasion is stressed, to compensate for illustrative devices;[240] in the third, which has the same purpose, to augment them; in the fifth and sixth to supply the rational evidence that harmonizes with the temperateness of the discourse and the practical nature of the subjects. Insofar as these passages were taken from the Scriptures, he was following the traditional method of preaching,[241] and when they were gleaned from the pagan moralists, he was not acting contrary to approved Anglican practices.[242]

While the proclivity for amplificatory figures, the Aristotelian breadth of knowledge displayed in the illustrative

[239] Mitchell, *op. cit.*, pp. 244-45, cites ornament as one of the purposes for which Taylor drew on the patristic writers, and considers this a mark of difference between him and Donne or Andrewes, who used these writers as a source of doctrine.

[240] See table 108. This sermon has the highest proportion of *dilemma, mimesis, prosopopoeia, incrementum, synonymia, erotesis, ominatio,* and *apostrophe.*

[241] Keckermann, *op. cit.*, p. 74, advises the preacher to make so constant a use of the Bible that throughout the sermon he will be explaining, amplifying, moving, and admonishing in the words of Scripture.

[242] Cf. Mitchell, *op. cit.*, pp. 107, 232.

devices, and the balanced structure and orotundity of the accretionary passages are ultimately marks of the Ciceronian, Taylor seldom writes periodic sentences. His preference of contrast to comparison, his predilection for heaping together loosely associated ideas, not only in the accumulative ornaments but also in the longer varieties of descriptive figures, and his constant use of *exegesis* and *aetiologia,* which ordinarily end in trailing clauses, evidence his anti-Ciceronian sympathies. Inasmuch as the favorite ornaments of the seventeenth century Senecan, the types of *antithesis,* in figures of contrast, and of *sententia,* in illustrative devices, represent less than one-eighth of his figures of thought and one-half of his anti-Ciceronian traits, his preference for the loose structure appears to have been prompted by a desire to give his prose greater flexibility and a closer correspondence to his method of developing an idea. Since these were the aims of the seventeenth century advocates of plain style, it appears that Taylor belongs among the early exponents of the reform in prose.[243]

[243] Cf. Croll, "The Baroque Style in Prose," *Studies ... in Honor of Frederick Klaeber,* p. 453.

CHAPTER V

CONCLUSION

The ornament of the Sunday sermons belongs to three categories and comprises sixty-seven different species which Taylor used with a distinction and a regularity that makes them significant in his prose.[1]

Tropes, which render his statements more impressive by the aptness and the sense appeal of the words that are substituted for the literal and less familiar term, contribute nine characteristic ornaments. Three of these are primary species: *metaphor* (5.305),[2] *metonymy* (2.610), and *synecdoche* (.850);[3] four are secondary: *anthropopathia* (1.448), *allegory* (.332), *hyperbole* (.320), and *litotes* (1.485);[4] and two are pseudo varieties: *onomatopoeia* (.260) and *antonomasia* (.367).

The figures of diction, which minister to elegance and perspicuity by combining words with a view to enhancing the aural beauty of phrases and emphasizing the important elements in the idea, are represented by twenty-three ornaments, of which eleven are repetitive, six involve inclusion or exclusion, and the remainder apply to modification or general syntax. The thirteen repetitive devices are of three types: the first pertains to symmetrical arrangement, or *compar* (7.606); the second comprises verbal repetition: *anaphora* (3.049), *epistrophe* (1.512), *symploce* (.192), *anadiplosis* (.549), *epanalepsis* (.579), *climax* (.059), *epanodos* (.339), and *epizeuxis* (.543);[5] and the last type

[1] Eleven other species noted in this study occur sporadically in some of the sermons.

[2] The average frequency of each ornament is given in the parenthesis. See tables in previous chapters.

[3] Taylor made occasional use of the fourth primary trope, *irony* (.051), in five of the sermons.

[4] A fifth type of secondary trope, *catachresis* (.109), which like *anthropopathia* and *allegory*, is basically *metaphorical*, occurs in four sermons.

[5] *Epimone* (.011) could be illustrated from one sermon.

consists of four phonetic schemes: the first of initial rhyme, *paromoeon* (5.138), the next two of end rhyme, *homoeoteleuton* and *homoeoptoton,* with a combined frequency of 7.648 occurrences per page, and the last of root or stem rhyme, *polyptoton* (2.776).[6] Of the figures involving inclusion and exclusion, *pleonasm* (2.974), *polysyndeton* (3.066), and *hypozeuxis* (.986) belong to the former; and *ellipsis* (.656), *asyndeton* (1.844), and *prozeugma* (.191) illustrate the latter. The remaining figures of diction are connected either with modification as in *hendiadys* (1.533), *parathesis* (.696), and *Hebraism* (.742) or with general syntax as in *hyperbaton* (.379) and *enallage* (.169).[7]

The figures of thought, which amplify and vitalize the idea in order to give it the greatest possible clarity and significance, embrace thirty-four devices, which are distributed among eight modes of expression. The first of these, involving similarity and dissimilarity, includes seven varieties of comparison: *enthymeme* (1.448), *comparatio* (1.179), *simile* (.848), *paramologia* (.775), *epanorthosis* (.406), *metabasis* (.292) and parable; and five types of contrast: *antithesis* (4.408), *paradiastole* (1.489), *syncrisis* (.457), *oxymoron* (4.07), and *dilemma* (.046).[8] The second manner of expanding the idea is through the descriptive figures comprised of the ubiquitous *epitheton* (13.452), the fairly common *periphrasis* (3.123), and the less abundant *parecbasis* (1.263), *hypotyposis* (.798), *mimesis* (.213) and *prosopopoeia* (.065).[9] The third method is by *paradigma* (1.319) and *sententia* (.914), which serve an illustrative purpose. The fourth mode is the accumulative, the significant forms of which, *distributio* (2.718), *synonymia*

[6] *Paronomasia* (.010) is illustrated in one sermon.

[7] *Hysterologia* (.014) is an inconsequential ornament in two of the sermons.

[8] In four of the sermons a few of the *antithetical* expressions take the form of *antimetabole* (.027) and in five of them suggestions of *paralipsis* (.039) are found.

[9] *Prosopopoeia* is restricted to five sermons.

(2.153), *incrementum* (3.105), and *congeries* (1.071),[10] are the most spectacular of the devices that Taylor used to bring out the importance of the idea. The sixth way, by specification, adds to the list of characteristic devices the four schemes, *exegesis* (4.001), *aetiologia* (2.261), *horismos* (.424), and *parenthesis* (.104),[11] which are demonstrative in purpose and ostensibly rational in their appeal. Of the three remaining manners of expression, one, the interrogative, is represented by *erotesis* (.717);[12] another, the hortatory, is illustrated by *compellatio* (.395) and *ominatio* (.225); and the last, the exclamatory, containing the most vehement and impassioned of the devices in the six sermons, occurs in the forms of *epiphonema* (1.223), *apostrophe* (.395), and *ecphonesis* (.102).[13]

Thus, from the point of view of the number of characteristic devices comprised in each, the three classes of ornament which give the prose of the Sunday sermons its distinctive quality bear to each other a 9 : 23 : 34 ratio. In other words, 13.639% of the total ornaments are tropes, 34.847% are figures of diction, and 51.514% are figures of thought. That this is fairly close to the numerical importance attached to each group will be seen in the following table of comparative frequencies.

Ornament: Comparative Frequencies per Page

	Summer			Winter			
	1	2	3	4	5	6	Averages
Tropes	15.672	14.819	15.537	11.900	10.000	10.891	13.137
Diction	45.230	46.197	47.044	45.377	37.040	38.618	43.252
Thought	51.925	52.246	52.044	52.288	47.200	57.856	52.259
Totals	112.827	113.261	114.625	109.565	94.240	107.365	108.648

Table 111

[10] The non-characteristic *soroesmus* (.050), occurring in four sermons, belongs to this group.

[11] *Apodioxis* (.099) is an occasional device in five of the sermons.

[12] *Hypophora* (.115) is restricted to sermons 2, 3, and 4.

[13] Supplemented in four sermons by *obtestatio* (.050) and in two by *optatio* (.012).

Not only in the general average but in every sermon the figures of thought are at least three times as abundant as the tropes and more numerous than the figures of diction. They make up 48% of the total of one hundred and eight ornaments per page. Since they are devices for clearly setting forth the idea, they show by their pre-eminence that Taylor's primary concern was to present truth to the mind in the manner in which it can be most fully apprehended. In view of the fact that it was the emphasis on the idea rather than on the ornament which, during his lifetime, effected the disintegration of the rhetorical period into short logical sentences, the preference which Taylor gave to figures of thought implies that he was not opposed to the movement for making prose a more natural medium of expression. This hypothesis is strengthened by the decrease of tropes and figures of diction in the winter sermons. Although, as has been previously suggested, the decline in tropical ornament may indicate that Taylor's ability to see the fanciful likeness required for analogies had reached its zenith when the summer sermons were composed, the fact that the fifth sermon has the most numerous *similes* appears to contradict this deduction. While the decrease in the totals of the fifth and sixth sermons seems to be dictated by the practical nature of the themes and, especially in the fifth homily, to result from the abundance of quoted passages, neither of these conditions holds for the fourth sermon, which to a lesser extent shares in the lower frequency of ornament. Inasmuch as both this decrease in ornament and the higher proportion of figures of thought, shown in Table 111, are indications of a less artificial style, the prose of the later sermons places greater stress on the matter and consequently comes nearer to the spirit of the later seventeenth century than does the style of the earlier homilies.

The preference for figures of thought in all the sermons and its slight augmentation in the later published series are not the only evidence that Taylor was in sympathy with the seventeenth century determination to subordinate rhe-

torical ornament to matter. Throughout this study the correspondence between ornament and theme has repeatedly been noted. Thus the tropes, which serve the practical purpose of investing Taylor's spiritual subjects with the concreteness necessary to bring them within the range of human comprehension,[14] are not only most numerous in the first homily, which treats the most abstruse theme, but both in species and forms as well as in content, they correspond to the nature and purpose of each sermon. The figures of diction serve an equally practical purpose. Helping to skeletonize the idea, as do the figures of repetition, to reflect its gravity or the emotion which it calls up in the mind of the speaker, as do the figures of inclusion and exclusion, or to present it with the air of informality brought out by the lack of succinctness and of precision in the other structural devices, they appear in the sermons only as the handmaids of thought. The very fact that, despite their total average of forty-three occurrences per page, they are assimilated to the idea and habitually modified before they become obvious is clear evidence of their subservience to matter. In this they approach the figures of thought, which show a similar variation and conformity to the themes of the different sermons.

Despite the utilitarian bias[15] betrayed by the purposefulness of his ornament, Taylor remains an ornate preacher. Even among figures of thought he assigns a more important role to those devices which are directed toward the imagination than to those which are primarily rational in their appeal. The former include cumulative devices and those figures of contrast and comparison which serve an exaggerative purpose as well as the descriptive schemes, which, like the more important tropes, display his Shakespearean apti-

[14] Alfred Barry, "Jeremy Taylor, the English Chrysostom," *Classic Preachers of the English Church,* p. 77.

[15] W. Lee Ustick, "Changing Ideals of Aristocratic Character and Conduct in Seventeenth Century England," *MP,* XXX (1932), 147, states that the emphasis on the practical was due to the Puritan revival of the Stoic tradition.

tude for drawing from familiar things the images in which to clarify and crystallize his thought.[16] Although the visual mindedness that impresses the reader most in this graphic part of Taylor's art and the music contributed by figures of diction,[17] which, as pointed out in Chapter III, not only create the rhythm of his prose but vary the movement in response to the gravity of the matter, have led later theologians to dismiss Taylor as "a poet in fancy and expression,"[18] these devices have their place in the traditional view of oratory.[19] Since only the detailed picture or the idea presented in a series of aspects or examples can be grasped by the listening mind,[20] Taylor's Elizabethan tendency to elaborate the image that adds beauty, but not thought,[21] as well as his proclivity for heaping up instances, aspects, and quotations, which might be considered overloading in a composition not intended for oral delivery,[22] adds to the effectiveness

[16] Cf. Wolfgang Clemen, *Shakespeares Bilder*, pp. 57, 105. His *epithets* lack the pictorial variety of Shakespeare's. Cf. Hermann Barth, *Das Epitheton in den Dramen des Jungen Shakespeare und Seiner Vorgänger.*

[17] Cadences are also significant for rhythm, but they are outside the scope of this analysis. They merit treatment in a separate study.

[18] John Tulloch, *Rational Theology and Christian Philosophy in the Seventeenth Century*, I, 347.

[19] William P. Sanford, "English Rhetoric Reverts to Classicism," *Quar Jour. of Speech*, XV (1929), 516, proves that by the middle of the seventeenth century the classical ideals of rhetoric as the art of persuasion had been recovered. Cf. *English Theories of Public Address*, a monograph by the same author.

[20] Barry, *op. cit.*, pp. 79, 87-88.

[21] William F. Mitchell, *English Pulpit Oratory*, p. 252.

[22] Matthew Arnold, "The Literary Influence of Academies," *Essays in Criticism* (New York, 1877), p. 58, points to this as an evidence of what he calls Taylor's provincialism.

Taylor, *Works*, VIII, 4, makes a distinction between the prose intended for oral delivery and for reading. He says of *The Worthy Communicant*: "The style of it is fit for closets, plain and useful." Since he makes similar claims to the lack of ornateness in the *Life of Christ* (*Works*, II, 37) and the *Ductor Dubitantium* (*Works*, IX, xvii), a comparison of the ornament in one of these compositions and

of the sermons.[23] Because imagination always precedes a voluntary act, these poetic elements not only give cogency to instruction but they enlist the aid of the passions in enforcing the dictates of reason. Therefore they are most abundant in the sermons in which Taylor was most eager to bring about a change of conduct. They are, moreover, essential for the middle style, which, in accordance with the rules of classical decorum, was proper for Taylor's cultured surroundings and his select audience at Golden Grove.

In his use of ornament in the Sunday sermons Taylor was neither a radical nor a reactionary. He kept the orotundity and the opulence that, even without the evidence of profuse quotation, bespeaks the broad cultural background of the Ciceronian orator. Although his habit of giving first place to thought was inimical to Cicero's periodic sentences and, as is apparent from the more integrated figures of diction and the less definite *exegesis* of the later sermons, led to constantly greater freedom of style,[24] he never sacrificed ample expression to succinctness. He saved the wordplay of the euphuist and the Jacobean wit for the rarest occasions and showed restraint in the Senecan bias for presenting thought clearly and vividly by means of *antithesis*. In the content of his tropes he adhered to orthodox and conventional substitutions. Even if he made lavish use of figures of diction, he tried to make them conform to the matter. Moderate

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the Sunday sermons should give some indication of what he considered the essential difference between oratorical and closet style.

[23] Mitchell, *op. cit.*, p. 271, quotes Baxter, Taylor's contemporary, on preaching: "If we do not purposely dress out the matter into such a length of words and use some repetition of it ... we do but overrun their understandings."

Robert Hannah, "Francis Bacon, The Political Orator," *Studies in Rhetoric and Public Speaking in Honor of James Albert Winans*, pp. 118-20, points to Bacon's failure to expand and repeat an idea as a deficiency in his oratory.

[24] If the difference in surroundings and audience did not presuppose a less ornate style in the supplementary sermons published in 1663 and 1667 (listed *supra*, p. 15, n. 69), a similar study of their ornament could be made to test this deduction.

and circumspect, he not only was sparing with all types of violent *metaphor* but, despite his predilection for it, avoided excess in visual imagery and evinced cautiousness by the relatively large number of *litotes* in all the sermons except the fifth, in which he showed an even greater wariness by constantly bringing in sacred and profane witnesses. In this sermon too, to a greater extent than in any other but the first, he trusted rather to the reasonableness of the idea than to the emphatic utterance to lend weight to his exhortation.[25] Hence, although he relied chiefly on the poetic devices which appeal to the imagination to give the religious truths practical value for life, he was not a skeptic nor an outright anti-intellectual.[26] Essentially constructive in his teaching, his strong reprimands occur only in those sermons which treat conduct in a general way. Although a mild temperament and tactfulness apparently prompted judicious restraint in the number and quality of those figures with which the orator subdues the will, Taylor belongs to the school of learned Renaissance divines whose primary aim was to teach and encourage holy living. In his earnestness to accomplish this aim he pressed into service the majority of the devices known to the rhetoricians of the time, but assimilated them so thoroughly to the matter that in the prose of the Sunday sermons he achieved the seventeenth century ideal of a flexible oratorical style in harmony with the thought.

[25] In *Holy Dying, Works,* III, 405, he states "exhortations must prevail by their own weight, not by the passion of the speaker."

[26] Truman G. Steffan, "Jeremy Taylor's Criticism of Abstract Speculation," *Univ. of Texas Studies in English,* XXI (1942), 97, calls Taylor's position "broadly humanistic, firmly anti-intellectual."

APPENDICES

APPENDIX A

TROPES[1]

I. PRIMARY TROPES

A. *Metaphor*

1. Location

SERMON 1 (171)

S:i

331: 4, 10
332: 9, 19, 23, 32, 36, 40
333: 2, 3, 29, 30, 36, 41
334: 6, 11, 16, 19, 28, 34, 35, 45
335: 8, 11, 45
336: 3*, 16, 20, 41, 44*
337: 4, 6, 7, 8, 16, 31*, 32, 37*, 43
338: 3, 6, 31*, 43
339: 13, 25, 26
340: 8, 19, 21, 22, 25, 43, 44
341: 10, 23, 27, 28, 29*, 34, 40*
342: 4, 6, 24, 25, 27

S:ii

342: 4, 5
343: 4, 5*, 8, 9, 11, 21, 29, 31, 32, 37
344: 1, 2, 3, 17, 29, 39
345: 4, 5, 10, 21, 37, 38, 43*
346: 3, 31, 32, 33, 44
347: 5, 9, 14, 25, 26, 27
348: 22
349: 1, 6, 8*, 10, 11, 12, 28
350: 9, 40*
351: 3, 10, 14, 24, 30, 33
352: 2, 4, 5, 6, 8, 12, 14, 15, 16, 20, 23, 24*, 26*, 31*, 34, 37
353: 11, 21, 23, 27*, 38, 41, 43*
354: 2, 5, 11, 16, 19, 26, 27, 33, 34, 46
355: 10, 16, 39
356: 8, 9

SERMON 2 (156)

S:v

381: 22, 25
382: 36*, 37, 39, 41
383: 28, 29*, 30, 31, 38, 41
384: 12, 20, 28, 29, 42, 43
385: 1, 3, 11, 27, 31, 32*, 34, 35, 42, 44
386: 15*, 16, 17
387: 8*, 10, 32, 34*
388: 3, 10*, 12, 22, 23, 25, 35, 39
389: 2, 12, 13, 24, 25, 30, 32, 35, 41, 42*, 43
390: 1, 3, 5, 6*, 8, 9, 10, 17, 20, 43, 44
391: 12, 36
392: 11, 18, 19, 27, 41
393: 10, 11, 15*, 21*, 24*, 26

S:vi

394: 10*, 15*, 18, 27, 36
395: 12*, 24, 34
396: 5, 8, 14, 27, 43, 44
397: 8, 36
398: 20, 25, 43
399: 9, 15

[1] The tropes are arranged as in Chapter II. They are listed for each sermon according to the page and the line in which they occur, or begin, in *The Works*, ed. by Heber and Eden, IV. An asterisk indicates that there are two examples in one line. Totals for each sermon are given in parentheses.

400: 1, 4, 8, 26, 36, 37, 38*, 39
401: 1, 3, 24
402: 5, 6*
403: 2, 5, 6, 21*, 25, 43
404: 2, 22, 29, 30, 36, 43, 46
405: 7, 17, 18
406: 3, 4, 32
407: 1, 2, 7, 12, 18, 25*

SERMON 3 (213)
S:ix

431: 16, 17, 19
432: 1, 2*, 5, 22, 24, 41
433: 18*, 44
434: 1, 9, 10, 25, 32, 43*, 44
435: 16*, 17, 28
436: 20, 29, 31, 39
437: 1, 3, 12, 29, 39
438: 16, 17, 30, **42**
439: 36, 44
440: 28, 31, **41, 42**
441: 1, 19, 31, 33
442: 3, 6, 41
443: 1, 7, 26
444: 2, 25, 26, 37, 38
445: 10

S:x

445: 3*, 21, 27, 28
446: 5, 7*, 35
447: 5, 8, 33
448: 27, 41
449: 26*, 27, 29, 31
450: 11, 44
451: 18, 19, 20, 23
452: 3, 5, 19, 33
453: 7*, 27, 34
454: 41
455: 3, 6, 9, 20, 21, 45
456: 12, 14, 35
457: 2, 8, 10, 12, 15, 25, 30

S:xi

458: 3*, 4, 9, 10*, 11, 13
459: 20, 23, 31, 32, 39, 40, **44**
460: 8, 12, 13, 38
461: 24, 30, 33*, 34, 37, 38, 42, 44, 45
462: 3*, 4, 6, 7, 22, 32*, 33, 40, 43
463: 19, 23, 31, 33, 34, 41
464: 5, 35, 38, 39, 43
465: 2*, 3*, 7, 9*, 10, 11, 20, 22, 26, 28
466: 9, 13, 14, 20, 34
467: 2, 6, 10, 12, 14, 23, 24, 26*, 36*
468: 9, 10, 20, 21, 22, 24, 27, 38, 40
469: 13, 23, 24, 27, 29, 30, 33, 35, 36
470: 3, 9*, 10

SERMON 4 (179)
W:1

7: 8, 9, 15, 16
8: 6, 16, 18, 21, 23
9: 34, 47
10: 3, 6*, 7, 13, 15, 21, 22, 25, 38
11: 2, 3, 10, 13, 15, 19, 34, 39, 40, 43
12: 2, 8, 9, 18, 32, 36, 39, 45, 47
13: 1, 5, 23*, 29, 42
14: 2, 28, 41, 45
15: 13, 23
16: 4, 20, 43, 45
17: 5, 7*, 14, 21*, 27, 42
18: 26, 27, 45
19: 3, 7

W:ii

19: 12, 22*, 28
20: 4, 23, 25, 41
21: 2, 5, 21, 26
22: 11*, 15, 24, 29, 31*, 33, 35, 45, 46
23: 8, 21, 22*, 26, 31, 32, 33, 38, 39*
24: 6, 7*, 22, 25, 36, 45
25: 5, 20, 32*
26: 3, 5, 44
27: 11, 12, 21, 31, 43
28: 7

29: 5, 10
30: 23, 26, 27, 29, 31, 32, 34, 37, 39*
31: 7*, 11*, 39, 40
32: 1, 35*, 36, 38, 46
33: 9*
W:iii
34: 3, 20, 42
35: 13, 35
36: 1
37: 13
38: 16, 42
39: 12
40: 7, 9, 22, 26, 37*
41: 9, 10, 34*
43: 14
44: 42
45: 15, 22, 23, 29, 33, 41
46: 1, 28
SERMON 5 (134)
W:xvii
207: 20
208: 11, 32
209: 3, 11, 19, 25, 29, 41
210: 1, 17, 18, 20, 22, 29, 34, 40*
211: 1, 3, 15, 18, 25, 27, 28, 31
212: 8, 15, 24
213: 3, 4, 8, 10, 13, 14, 16, 30, 33, 35
214: 5, 10, 14, 16, 17, 34
215: 2, 3, 5, 17, 29, 30, 31, 41
216: 5, 6, 14*, 15, 17, 18, 21, 30, 39, 41
217: 9, 11, 12, 13, 14, 18, 19, 21, 27, 31, 33, 38, 43
218: 40
219: 8
W:xviii
221: 4, 13, 18, 20
222: 23
223: 3, 14
224: 1, 24*, 25, 28, 34
225: 12, 19, 30, 34, 38
226: 6*, 7, 13, 18, 27, 36, 38
227: 4, 6, 11, 41
228: 15, 32
230: 13, 31*, 32
231: 27
232: 9*, 10*, 11*, 12, 18, 24, 26*, 27, 28, 29, 32
233: 4, 5*
SERMON 6 (245)
W:xxii
273: 17, 18, 24
274: 2, 14, 36, 43
275: 1, 2, 6, 38
276: 4, 16, 41
277: 35, 38, 40, 44
278: 7, 13, 21, 25, 26
279: 17, 38
280: 6, 7, 44
281: 23*, 29, 41
282: 19, 21, 32, 40
283: 15, 19*
284: 29, 31, 32, 33
W:xxiii
285: 3, 4, 6, 9
286: 5, 6, 9, 12, 39
287: 10, 30, 36, 40*
288: 6, 7, 11
290: 11, 16, 36
291: 5, 7, 15, 23, 28, 30, 38
292: 2, 4, 6, 9, 11, 13, 15, 18, 22, 23, 27*, 28, 29
293: 2, 5, 6*, 10*, 14*, 18, 20, 26, 32, 35, 40, 42, 43, 44
294: 1, 26, 28*, 29, 31*, 32, 36, 40
295: 6, 13, 14, 17, 22*
296: 28, 32
297: 7, 9, 19
W:xxiv
298: 3, 4, 10*, 13, 20, 25
299: 7*, 8, 14, 15, 17, 18, 37, 38
300: 2, 24, 41, 42
301: 4, 25, 36
302: 9, 21, 23, 24, 25*, 26, 28
303: 2, 7, 15, 29, 32, 40
304: 1, 2, 5*, 6, 15*

305: 25, 32
306: 5, 18, 27, 29, 30, 38
307: 11, 27, 28, 37
308: 14
309: 2, 6, 10, 22, 23, 28
W:xxv
310: 5, 6, 20
311: 25
312: 29, 33, 35, 44*
313: 12, 22, 30, 40*, 43, 46, 47
314: 10, 13, 22, 23*, 25, 26, 27, 29*, 30, 31, 32*, 34, 35, 37, 40, 41, 44, 47
315: 1, 4, 5, 9, 11, 16, 26, 28, 30, 31, 40*
316: 5, 32
317: 10, 16, 35*
218: 43
319: 29
320: 8, 16

2. Illustrations

a. From the Elements

1. Earth

Surmount the *hills* of our pride.

S:v, 386, 15f.

Leave the *puddles* of impurity and walk in the *paths* of righteousness.

S:v, 289, 12f.

2. Air

Safer in the *storm* which God sends us, than in a *calm* when we are befriended with the world.

S:xi, 465, 10-12.

Loud wind.

S:xi, 465, 5.

3. Fire

Youthful *heats*.

S:v, 393, 21.

Gleams of piety.

S:vi, 405, 17.

4. Water

An *ocean* of eternal and intolerable calamity.

S:vi, 407, 25.

The *fountain* of a mischief.

S:xi, 467, 24.

Vengeance that *rained* down from heaven.

W:i, 10, 3f.

Shower of penitential tears.

W:xxv, 318, 43f.

b. From the Senses

1. Sight

Clearly *see* with the *eye* of faith.

S:ix, 444, 2f.

He that accuses himself of his crimes here ... *looks* upon them on all sides, and *spies* out his deformity.

W:i, 33, 4-6.

Upon these premises we *see*.

W:iii, 37, 6.

2. Taste
   Sweetened these unwholesome waters [of temptation]. S:i, 337, 31f.

   Bitter tears. S:v, 384, 42.

   Souring his spirit and his life. W:xxiv, 301, 25.

3. Smell
   How *unsavoury* the things of the world. S:xi, 463, 33.

   Our prayers ... send up to God no better a *perfume* than if we burned ... the raw flesh of a murdered man upon the altar of incense. S:ii, 345, 9-12.

4. Feeling
   The Spirit doth not *inflame* our thirst of wealth. S:i, 339, 25f.

   Sharp affliction. S:ix, 434, 44.

   Too *sharp* hostility. W:xvii, 209, 25.

5. Hearing
   Hear God speak[2]. W:iii, 34, 30f.

   We have *heard* Him call all our lives, and like the deaf adder stopped our *ears* against the voice of God's servants. W:i, 11, 39-41.

c. From Body and Mind

1. Mind to body
   Moisture of a *tender* eye. S:v, 385, 3.

   Stammering tongue that is *full of fear.* W:iii, 34, 3f.

   Unwilling throats. W:ii, 24, 7f.

2. Body to soul
   The *cordial* of all languishing sinners. S:i, 341, 27.

   Carefulness *sat heavy* upon his soul. S:vi, 404, 30.

   Drunkenness of the soul. W:xxiii, 292, 18.

d. From Man and Animals

1. Man to animals
   The wolf and the fox may *boast.* S:ix, 445, 9f.

2. Animals to man
   No distinction remaining but of good or bad, *sheep* and *goats.* W:iii, 45, 32f.

e. From Animate and Inanimate

1. Man to lifeless
   The passing bell perpetually *telling the sad stories* of death. W:i, 10, 13f.

[2] In this case *hear* means *obey.* Hence the literal expression would be *obey God.*

The discourse *looks* one way and *rows* another.
W:xxii, 278, 26f.

2. Irrational creatures to lifeless
Let the *canker-worm* of a deadly sin *devour* his martyrdom.
S:xi, 459, 38f.

Jaws of death.
S:vi, 396, 43.

Strangle christianity.
S:ix, 439, 44.

3. Lifeless to living
[The] convenient *lodging-room* [of the soul].
S:xi, 466, 13f.

f. From Lifeless Things

1. Concrete to Abstract
Crowned their heads with folly and forgetfulness, and their cups with wine and noises. W:i, 12, 18f.

Under this *lock* [chastity] is deposited security of families.
W:xviii, 226, 13f.

2. Concrete to concrete
[Wounds and poverty] are the *obelisks* and *triumphs* of a holy cause. S:ix, 444, 38f.

Pearls of heaven [i.e., dew].
S:ix, 436, 31f.

g. From Man's Acts and Offices

Alchemist, apothecary: Measures the *grains* and *scruples* of his persecution. S:xi, 461, 29f.

Architect, building: *Building* us up to be a holy *temple* to the Lord. S:i, 332, 36f.

Books, education: A hermit ... goes to a good *school.*[3] W:xxv, 310, 20.

Captivity, prison: *Imprisoned* by ambition. S:i, 334, 35f.

Drama, stage: The great Prince of sufferings might not appear upon His *stage of tragedies* without some fore-runners of sorrow. S:ix, 433, 44-434, 1.

Dress, personal adornment: The *veil* of modesty and the grave *robes* of chastity, the *ornament* of meekness and the *jewels* of faith and charity. W:xvii, 232, 9f.

Eating, drinking: *Greedily suck* in the precepts. S:i, 333, 36.

Family, human relations: Marriage is the *nursery* of heaven. W:xvii, 211, 18.

Finance, business: Give up his unready and unprepared *accounts.* S:vi, 396, 43f.

[3] I.e., the *school* of *silence.*

Games of chance:	They resolve to enjoy the pleasures of sin, and for heaven, they will put that to the *venture of an after-game.* S:vi, 403, 20f.
Horticulture, gardening:	Gather *grapes* from their *thorns.* S:xi, 458, 3.
Household:	We are clean and *swept.* S:v, 391, 35f.
Kingdom, government:	The *kingdom* of grace ... the *tyrant* of sin. S:ii, 347, 25f.
Law, trial:	No man to plead for him, unless a good conscience be his *advocate.* W:iii, 45, 29f.
Lock, treasure:	*Lay up treasures* of notices and instructions in their brother's soul. W:xxv, 312, 33f.
Magic, witchcraft:	The enchantment [of sin] hath *confined him to that circle.* S:ii, 352, 12.
Master-servant:	His soul is a *servant* of the passions and desires of the flesh. S:ii, 347, 14f.
Medicine, disease:	*Infection* it leaves upon the fancy. W:xxii, 276, 16f.
Military affairs:	*Arming* all our faculties against sin. S:v, 386, 17f.
Music:	The *plain-song* of the former *descant.* S:x, 449, 31.
Persecution, punishment:	Our sins are *crucified.* S:v, 392, 19.
Property rights, title:	The flesh ... shall never *inherit* the kingdom of God. S:i, 335, 7f.
Religious practices:	We beget imperfect phantasms and speculative images in our fancy, and we *fall down and worship* them. S:ii, 346, 32f.
Sanctuary (take refuge):	*Fled for protection* ... to his heart and bosom. W:xviii, 222, 36f.
Sleep, dream:	*Awakened* from our pleasing lethargy. W:xxiv, 306, 30.
Spin, weave:	Follies and trifling talk *interweaved* and *knit* together with the sacred name of God. W:xxiii, 294, 28f.
Sports, exercise:	*Retirings back to leap* the further into mischief. S:v, 387, 10.
Tie, bond:	*Tied up* with modesty. W:xxii, 284, 29.
Travel:	A cheerful spirit is the best *convoy* for religion. W:xxiii, 291, 23f.

B. *Metonymy*

A. Location

SERMON 1 (98)

332: 21, 41
333: 2, 3, 15, 21
334: 17, 18, 22, 27
335: 5, 36, 37, 42*, 45
336: 6, 14, 26, 41, 42
337: 4, 5, 15, 16, 25, 40, 42
338: 1, 4, 5, 7, 8, 17, 19, 32, 33, 34, 39, 41, 44
339: 19
340: 5, 10, 21, 34
341: 3, 16, 41
342: 15, 25, 27
343: 6, 8*, 11, 12, 32
344: 1, 2, 6, 7, 12, 14, 17
345: 28, 42
346: 38
347: 11, 12, 18, 26, 27
348: 32, 34
349: 33
351: 15, 16, 19, 23
352: 2, 4
353: 24*, 25, 41, 42, 43
354: 1, 30, 31
355: 1, 11, 16, 17, 34, 35
356: 3

SERMON 2 (79)

383: 26*, 31*, 33, 37, 44*
384: 2, 10, 14, 19, 22, 29, 40*, 41*, 42
385: 7*, 8, 18, 21, 36
386: 20, 37, 43
387: 5, 11, 17, 29
388: 4
389: 19*, 25, 26, 42, 43
390: 2, 8, 11, 27
391: 3, 38
392: 10, 36
393: 1, 6, 16
397: 2, 14*
399: 19, 26, 42
400: 3, 7
401: 24*
402: 20*, 43
403: 6, 15*, 16, 20, 40
404: 12, 34
405: 20, 24, 36
406: 5, 11, 26, 27, 41

SERMON 3 (148)

431: 1
432: 1, 2, 9, 11, 14, 16, 37, 44
433: 7
434: 37, 41, 43
435: 6, 9, 26, 27, 33
436: 33
437: 1, 12, 15
438: 15, 21, 24, 40
439: 7, 17, 21, 22, 26, 35, 44, 45, 46
440: 14*, 23, 32, 38, 42
441: 14, 15, 41
442: 4, 7, 19, 28, 32, 33, 34, 41*, 44
443: 7, 12, 15, 16, 21
444: 14*, 17, 30*, 33
446: 11, 12, 28
447: 1*, 9
448: 18*, 36
449: 22, 40
450: 13, 25, 28, 41
452: 24, 37, 38
453: 4
454: 1, 12, 14
455: 18, 21*, 26, 40, 44
456: 4
457: 7, 8, 15, 31, 33
458: 3, 4*
459: 19, 28, 36
460: 8, 11, 18, 25, 37, 38, 42
461: 19*, 23, 34, 36, 38*, 39
462: 22
463: 33, 36

* As in *metaphor*, the asterisk indicates that there are two examples in the line.

464: 4
465: 22, 29
466: 10, 11, 12, 25, 32, 35
467: 1, 13, 15, 26
468: 25, 26, 39
469: 3, 4, 12, 25, 26, 27
470: 11, 12, 18

SERMON 4 (97)

7: 20, 22
8: 5, 11, 18, 20
9: 24, 28, 32
10: 9, 22, 25
11: 20, 24, 31, 44
12: 1, 4, 5, 11, 13, 33, 39
13: 4*, 26
14: 10, 29, 46
16: 24, 28, 33, 39
17: 4
18: 23
19: 5, 24, 26, 27, 28
20: 20, 31*
21: 14, 30*
22: 28
23: 24, 27, 37*, 39, 40, 41, 42, 43, 45
24: 1, 12, 22, 27, 35
25: 32
27: 8, 9*, 22, 33
29: 44
30: 8, 10, 14, 38, 42
31: 36, 43
32: 14, 30, 35, 37, 38, 41*
34: 4, 7, 27
37: 8, 13
39: 8*, 10, 19, 20, 37
40: 22, 42
44: 18

SERMON 5 (38)

207: 5
208: 5, 15, 16
209: 1, 27
210: 1, 39, 41*
211: 17, 22, 26, 27, 33
212: 34
213: 32
214: 11, 18
215: 4, 25, 30
216: 31, 38
217: 44
220: 4
221: 23
222: 37
224: 28
225: 23, 27
226: 7
227: 34
231: 22, 23, 24*
232: 23

SERMON 6 (85)

274: 6, 13, 22*, 33, 36
275: 39
276: 41
277: 6
279: 1, 17
280: 3
281: 23, 26
282: 31
283: 1, 16, 20
284: 17, 33
285: 9, 10
286: 3, 6, 11, 40
290: 20, 26, 30, 31
291: 17, 28, 31, 39
292: 21
293: 14, 39
294: 10, 14, 19, 37, 45
296: 6, 31*
297: 20, 26
298: 2, 30
299: 37
302: 6*, 20, 27*, 28
303: 29, 32, 39, 40
304: 3, 12, 14*
305: 7, 25
306: 31
307: 5
311: 6
314: 5, 22, 36, 37*, 45

315: 8, 25, 26, 39, **41** 319: 37
317: 22 320: 10, 11, 35

2. Illustrations

a. Cause for Effect

1. Author for his work
Τι ἐστι . . . , saith Suidas, *out of St. Basil.*[4]
W:xxiv, 305, 5-7.

2. Instrument for effect
The noise shall mingle with the *trumpet*[5] of the archangel.
W:i, 10, 24f.
Restrained modest *tongue.*[6]
W:xxiv, 298, 2.

b. Effect for Cause

Deadly[7] as the blood of dragons.
W:xxiv, 302, 6f.
Horrors[8] . . . of a lost battle.
W:ii, 24, 35.
Sad considerations.[9]
W:ii, 30, 42.

c. Subject for Adjunct

1. Subject for inherent accident
Women[10] and mean people were the first disciples, and they had no power.
S:ix, 439, 35f.

2. Container for contained
Poison a poor man's *pitcher.*[11]
S:x, 455, 43f.
The *world*[12] was most desirous of children.
W:xvii, 207, 5f.

3. Place for inhabitant
Obstinate, perishing, and malicious *Jerusalem.*[13]
S:ix, 436, 33.
Spiteful as *hell.*[14]
W:xxiv, 302, 6.

[4] Out of the writings of St. Basil.
[5] The sound of the *trumpet.*
[6] Speech.
[7] Venomous or poisonous; i.e., death-causing.
[8] Carnage, disgrace, that excite horror in the mind of the vanquished.
[9] Considerations that produce sadness.
[10] Weak, insignificant.
[11] The drink contained in the *pitcher.*
[12] The people in the world.
[13] The inhabitants of Jerusalem; i.e., the Jews.
[14] The inhabitants of hell; i.e., the devil or the evil spirits.

4. Possessor for possession
   To be childless *in Israel*[15] was a sorrow to the Hebrew women.
   W:xvii, 208, 5f.

5. Seat for the quality
   A new *heart* is put into us.[16]
   S:ii, 347, 26.
   The Holy Ghost ... joins the *hearts*.[17]
   W:xvii, 215, 3f.

6. Place for action
   If ever there be a time, in which repentance is too late, it must be the time of our *death-bed*.[18]
   S:vi, 404, 33f.
   Some men will not endure *a prison*.[19]
   S:xi, 460, 11.

7. Time for thing done
   The filthy pleasure of a *night*.[20]
   W:ii, 32, 30.
   The wicked for the transient pleasure of a *few minutes*[21] should be tormented with an absolute eternity of pains.
   S:i, 332, 21f.

8. Thing signified for the sign
   'The divining cup' in which we drink *salvation*.[22]
   S:i, 338, 33.
   Wear their *sorrows*[23] for the death of a friend.
   W:xvii, 216, 31.

9. The advocate or counsellor for his client
   No example found.

d. Adjunct for Subject

1. Sign for thing signified
   The house of God shall be watered with the dew of heaven, and there shall spring up *briers*[24] in it.
   S:ix, 435, 5-7; cf. 14.
   Glories which stand behind the *cloud*.[25]
   S:i, 342, 26f.
   A *black cloud* of *cypress*[26] drawn before her face.
   S:ix, 432, 14f.

[15] In the land of the Israelites, among the descendants of Israel.
[16] Courage, a quality of the heart (Latin *cor*, old French *cuer*).
[17] Love, for the heart is considered the seat of this affection.
[18] The time when we are on our deathbeds; i.e., when we are dying.
[19] Imprisonment.
[20] A sin committed during the night, under cover of darkness.
[21] A brief sinful indulgence.
[22] The "wine of salvation."
[23] Wear mourning.
[24] Persecutions; troubles, difficulties, vexations.
[25] The trials of this life.
[26] Sadness, sorrow, mourning.

Take up the *cross*[27] of patience or penance.
S:v, 386, 37.

After a long and laborious life, and the affliction of being detained from his *crown*.[28]
S:ix, 438, 38-40.

That the *cross*[29] itself should stand upon the *globes* and *sceptres*[30] of princes.
S:ix, 442, 33f.

Our souls are ... recovered from the state of *flesh*.[31]
S:ii, 347, 17f.

The *gospel*[32] gives grace and strength to do whatsoever it commands, which the *law*[33] did not.
S:ii, 355, 34f.

Then shall men curse ... the evil guises of *the world*.[34]
W:ii, 27, 7f.

Till the sinners and ungodly men can be so [in love] with their *deep groans* and *broken sleeps*.[35]
S:xi, 470, 17f.

2. Quality for person who possesses it
Innocence[36] is oppressed.
W:i, 8, 11.

No man can be a servant of *sin*[37] and a servant of *righteousness*[38] at the same time.
S:ii, 353, 43-354, 1.

3. Time for person subject to it
The first *ages*[39] ... lived upon promises.
S:x, 450, 25.

That *age*[40] saw none more pious and devout.
S:x, 452, 37.

[27] Symbol of suffering by which the patience of the Christian is tried or his sins are punished.

[28] Reward.

[29] Symbol of Christianity.

[30] Symbols of power and dominion.

[31] Carnality, sinfulness.

[32] The Christian religion of which the gospel is the symbol.

[33] The Jewish religion.

[34] The concerns of this life which are contrary to the interests of the life to come.

[35] Signs of a troubled conscience.

[36] He who is innocent.

[37] The devil.

[38] God, in whom is all righteousness.

[39] The people of the first ages.

[40] The people of that age.

4. Antecedent for consequent[41]
   It ends in *death.*[42]
   W:ii, 32, 41.

   A sorrow that ... declares us worthy of stripes[43] and *death.*[44]
   S:v, 385, 5-7.

5. Consequent for antecedent
   He is descended to his *grave.*[45]
   S:xi, 468, 39.

   No man can hope for *heaven*[46] without repentance.
   S:vi, 405, 35f.

6. Thing contained for the container (wine for cup)
   No example found.

7. One of several things that go together for all of them
   No example noted.

C. *Synecdoche*

1. Location

SERMON 1 (28)	SERMON 2 (41)
331: 5	383: 41
333: 7, 9, 10, 12, 27	384: 16
334: 17	385: 3
338: 4, 18, 42	387: 34
340: 5, 44	388: 21
341: 2, 29	389: 26, 27
342: 8, 22	390: 3, 4, 11, 15, 16, 17, 18*
343: 25	392: 16, 17
347: 12, 28	393: 13, 18, 23, 28
348: 26	394: 16
350: 33, 35	396: 27, 39
351: 6	397: 14
353: 9, 38	398: 16
354: 34, 35, 37	400: 5, 7

[41] Thomas Farnaby, *Index Rhetoricus* (London, 1689), p. 30, who lists the interchange of antecedent and consequent as a form of *synecdoche,* states that some call substitutions of this kind *metonymy* and others call them *metalepsis.*

[42] Damnation.

[43] *Stripes* symbolizes punishment for a crime which was not considered serious enough to merit the death sentence. It is not an example of the use of antecedent for consequent, but of the sign for the thing signified.

[44] Damnation.

[45] He is *dead,* and consequently lowered into his *grave.*

[46] Salvation, as a consequence of which man attains heaven.

401: 7, 37
402: 28, 45
403: 22, 27, 32*
404: 12
407: 8, 12, 17, 26

SERMON 3 (41)

431: 13
432: 16
434: 41
436: 8
437: 18
439: 9
440: 37
441: 7, 9, 29, 44
442: 12, 41
451: 1, 6
452: 12
453: 2, 29, 32
454: 15, 17
455: 2, 17, 45
456: 28, 39
457: 24
459: 5, 29
460: 17, 18, 20, 28
461: 1, 8
465: 26
466: 37, 44
467: 25
469: 14*

SERMON 4 (18)

7: 19
8: 16f, 22
11: 17
12: 11, 30
15: 37
19: 2 (W:ii) 21
21: 12, 26
22: 20
23: 14
26: 41
32: 45
40: 2
42: 34
45: 24

SERMON 5 (10)

208: 11
211: 34
214: 15
216: 19
217: 16
221: 5
222: 24
223: 24
226: 17
232: 3

SERMON 6 (38)

273: 11, 12
274: 19, 24, 25, 29
283: 16
284: 32
286: 27, 28
288: 19, 24
290: 23
294: 8, 42
296: 10
297: 21
298: 25
299: 16
300: 33, 35
301: 3
303: 5, 7, 9, 15, 28, 39
304: 10, 21
305: 32
306: 23, 27
308: 28, 37
312: 31
313: 23
318: 3

2. Illustrations

a. Whole for Part

Now the apostles first opened their commission, and read it to *all* the people.[47]

S:i, 331, 4f.

Christ ... meant by sufferings to perfect His *church.*[48]

S:ix, 441, 7.

b. Part for Whole

(1) One part of the body for the whole individual

Behold that holy *face*[49] that brought salvation to us.

W:ii, 19, 21.

The causeless curse shall return upon the *tongue* that spake it.

W:xxiv, 304, 9f.

The body furnishes the soul with *hands* and *feet.*

W:xviii, 221, 4f.

(2) Form for whole essence[50]

Spoils of a rich fortune wrapped about a sickly and an uneasy *soul.*

S:x, 455, 17f.

(3) Matter for essence[51]

Shake the burning coals off our *flesh.*[52]

W:iii, 45, 23f.

c. General for Special

Hands full of *rapine.*[53]

S:ii, 342, 7f.

His flesh[54] shall not be exposed to *birds.*[55]

S:v, 392, 16f.

[47] An example of the use of *all* for *many*: *all the people* signifies *all the people who were assembled at that time and place* or *the assembled multitude.*

[48] The members of His church.

[49] One or Savior.

[50] Although J. Smith, *The Mysterie of Rhetorique Unvail'd,* p. 31, calls the use of the form "for the thing, to which it gives a being" a type of *metonymy;* Vossius, *Rhetorice Contracta,* p. 219, lists this and its converse under *synecdoche.*

[51] In classifying borrowings of this type as *synecdoche,* I am following Vossius, *op. cit.,* p. 219, and Peacham, *Garden of Eloquence,* p. 17, not J. Smith, *op. cit.,* who calls them "Metonymie of the Matter."

[52] Bodies.

[53] Goods acquired by plunder, pillage, or robbery.

[54] Body; an example of the preceding type of *synecdoche.*

[55] Vultures or other *carnivorous birds,* such as hawks and eagles.

d. Specific for General

(1) Definite species or object

Some men are more vexed with a *fly*[56] than with a wound.
W:xvii, 217, 16f.

What Christian is so uninstructed but that he knows *adultery*[57] is a sin?
S:ii, 353, 8f.

(2) Certain definite number for uncertain

Send his son to school when he is *fifty* years old.
S:vi, 398, 16.

Forage his little garden made for the hospital of *two* bee-hives.
S:x, 455, 44f.

D. *Irony*

SERMON 1 (2)
334: 17
338: 43

SERMON 2 (2)
384: 2
400: 29

SERMON 3 (2)
438: 11
458: 13

SERMON 4 (3)
27: 25
32: 30*

SERMON 6 (2)
278: 37
303: 33

II. SECONDARY TROPES

A. *Anthropopathia*

SERMON 1 (51)
332: 12, 13, 16, 37
333: 2, 15
334: 37, 45, 46
335: 4, 8, 34, 38, 41, 44
336: 4, 5, 12, 13, 30, 39
337: 12
338: 15, 16, 17, 34
339: 1, 2, 37, 44
341: 14, 25
342: 26
343: 23, 31, 38
346: 41
348: 5, 23, 24
349: 1, 8, 15, 34
351: 17*, 40
352: 37
355: 5, 24, 26

SERMON 2 (51)
381: 1, 4, 5, 8, 13, 15, 19, 21, 22, 24, 27, 29
382: 5, 21, 25, 34, 38, 41
384: 9
385: 16, 21
389: 11, 14
390: 45
391: 12, 40
392: 36, 40
393: 2, 12
394: 13, 25
395: 24
396: 44

[56] A species of little annoyance.

[57] Species of serious sin.

* As in primary tropes, the asterisk is used when there are two examples in the same line.

397: 26*
399: 46
400: 7, 26, 43
401: 35
402: 10
403: 31, 38
404: 35, 40
405: 44
406: 17, 29, 33, 39

SERMON 3 (77)

431: 16
432: 6, 15, 40
433: 21, 43
434: 1, 16
435: 11
436: 5, 18
437: 35
438: 7
440: 12, 15, 16, 18, 26*
441: 8, 11, 15, 21, 24, 30, 38
442: 10, 31, 35
443: 8, 12
445: 3, 23
446: 15, 39, 45
447: 4, 22, 25, 29, 31
448: 6, 11
449: 6
450: 3, 29, 35
451: 30
452: 30
453: 23
454: 10, 25, 37
455: 32
456: 21, 33
457: 4, 6, 8, 31
459: 43
460: 25, 26, 27, 39
461: 14
465: 36
466: 12, 20, 45
467: 14, 29
469: 4, 13, 35
470: 19, 30

SERMON 4 (100)

9: 1, 18
10: 42*, 43
11: 2, 39*
12: 9
13: 16
14: 18-20[58]
15: 1, 27, 42
18: 4, 5, 6
16: 21-26, 28, 34, 40
19: 1, 15, 16
20: 6, 10, 17, 20, 25, 35, 40, 45
21: 1, 10, 14, 17, 22, 28, 31, 33, 35, 36, 40, 43, 44, 46
22: 25, 28, 32, 35, 43
23: 15, 26, 29-33
24: 2-8, 9, 29, 43
25: 28
26: 2, 4, 27, 38*
27: 14*, 31-36, 38
28: 6, 9, 23, 36
29: 22-25, 26, 30*
30: 26, 32-34
31: 18, 26
32: 1, 10, 12
33: 7, 17 (S:iii) 16
34: 1
35: 15
38: 2
39: 3
42: 14, 36
43: 15
44: 6, 26, 27, 30
45: 19
46: 26, 31

SERMON 5 (12)

208: 16, 24
210: 24, 34
212: 7, 11
215: 3, 41
227: 21
232: 32
233: 1, 6

[58] The extent of the longer examples is given.

SERMON 6 (13)
280: 21
281: 22
285: 31
287: 16
292: 30
295: 13*
298: 30
302: 17
304: 39, 40
314: 40
315: 60

B. *Allegory*[59]

SERMON 1 (11)
334: 6-8
337: 14-17
338: 13-15, 21-23, 30-35
340: 27-29
342: 16f
343: 41-44
349: 31-33, 33-35
353: 15f†

SERMON 2 (14)
381: 9-15
382: 38-40
384: 32-34
385: 5-9, 37-41
387: 25-31
388: 17-20, 25-29, 30-33†
390: 16-19†
391: 23-25
398: 9-11†
401: 5-9
403: 14-16

SERMON 3 (16)
431: 19-22
432: 6-9†, 13-15†
435: 5-7, 13-16
438: 7-9, 20-23
439: 20-26, 32-34, 44-440: 2
440: 13-15
441: 3f
446: 8f
448: 37-40†
451: 36-39
455: 4f†

SERMON 4 (2)
22: 6-9
23: 26-29

SERMON 5 (10)
212: 6-9
217: 27-30
218: 35-39†
219: 5-10
221: 23-25
224: 17-21
225: 14-16†, 35f
226: 8-10, 34-37

SERMON 6 (8)
275: 4-7
276: 5f†
291: 29-32, 32-35
292: 19f
296: 32-34
304: 5-7
308: 28-30

C. *Catachresis*

SERMON 2 (2)
398: 28, 29

SERMON 3 (14)
432: 3

[59] The length of the *allegory* is given; not just the line in which it begins.

† The dagger mark designates pure *allegories;* cf. *supra* p. 47.

[f] In using the letter *f* to designate the following line, the period is omitted throughout this appendix.

433: 8
451: 19, 21, 24, 27f, 38, 41, 42
453: 31, 37
454: 12, 13f
455: 25
465: 37

SERMON 4 (6)
8: 7, 8

SERMON 1 (7)
333: 17
334: 12
337: 28′
341: 18′
350: 24, 29
351: 5′

SERMON 2 (6)
384: 8
386: 10
391: 34′
395: 13f
400: 40
402: 45

SERMON 3 (13)
436: 31′
438: 36f′
442: 2f′
446: 5
447: 14
451: 1
455: 15
457: 9
459: 39
462: 9
466: 42, 43
467: 7

SERMON 4 (11)
7: 26*′
12: 47′
17: 18
17: 15, 16
23: 38
45: 8

SERMON 6 (4)
278: 37
288 3f
303: 33
314: 23

D. *Hyperbole*

18: 30, 35′
23: 39
26: 41
29: 25
30: 5″
43: 46f′

SERMON 5 (12)
214: 3′, 9″
216: 34′
223: 12′, 37
224: 22″, 23″, 33
228: 11, 16, 30
232: 7

SERMON 6 (19)
273: 7f, 13
274: 13f′
277: 12
278: 14
285: 8
286: 44″
287: 37
290: 11
294: 1
305: 21, 23
307: 9′
308: 30
309: 22
313: 42
316: 2f′
317: 37
320: 15″

′ This mark indicates comparisons that express a superiority.
″ This mark indicates a simple comparison.

SERMON 1 (34)

335: 28, 38
336: 17, 18, 40
338: 35, 42
339: 5, 22
341: 33
343: 14
344: 1
345: 1
346: 20
347: 36
349: 41
350: 13
351: 41
352: 6, 7, 13, 17, 35, 36
353: 25
354: 18, 25, 29, 37, 42
355: 13, 33
356: 3*

SERMON 2 (43)

384: 8, 9
385: 10
386: 28, 33, 40, 41
387: 11, 23, 24, 36, 37
388: 35, 43
389: 27
390: 19
391: 2, 29
392: 7, 15, 16
393: 9, 13, 28
395: 7
397: 29, 34
398: 27
399: 8, 35
400: 3, 4, 6
401: 7, 15, 35, 39
402: 15
403: 36
404: 31
405: 32
407: 10, 16

SERMON 3 (97)

431: 2

E. *Litotes*

432: 13, 27, 32
433: 36, 37, 41, 44
434: 17
435: 14, 35
436: 39
438: 17, 34
439: 34, 36, 37, 44
441: 39
442: 5, 6, 7
443: 22
444: 6, 12
445: 22, 26
446: 6, 8, 10
447: 4, 23, 24, 26, 27, 28, 30
448: 12, 35
449: 7, 21, 22
450: 6, 33, 42
451: 4, 8, 19, 23, 24, 30, 31, 42
452: 1, 27
453: 5, 8, 45
454: 5, 12, 24, 39, 41
455: 20, 27, 29, 41
456: 4
457: 18
459: 4, 5, 18, 44
460: 11, 27, 39
462: 34, 41
463: 10, 19, 25
464: 3, 11, 17, 44
465: 7, 37
468: 7, 11, 18
469: 7
470: 1, 26, 30, 32, 33, 34

SERMON 4 (65)

7: 12
8: 8, 11, 27
10: 16
11: 23, 44
12: 2, 14
13: 46
14: 2
18: 30, 36, 38, 44
19: 7
21: 24, 34

25: 40
26: 43, 44
27: 2, 3, 4, 5, 41
28: 37
29: 11, 16, 27
30: 9
31: 6
32: 16, 17, 18
33: 16
35: 16, 27, 38
37: 20, 22, 32
39: 30
40: 8, 33, 39
41: 14, 19, 28, 31
42: 12, 16, 40, 43
43: 27, 30, 33, 36
44: 6, 44
45: 2, 31, 39
46: 4, 12

SERMON 5 (23)

207: 13
208: 30
209: 36
213: 35
215: 14
216: 23
217: 26
218: 33
219: 30
220: 10
221: 27
223: 13, 28
224: 33
225: 2, 11
227: 29
228: 11
230: 6, 8, 11, 13
231: 10

SERMON 6 (63)

273: 19, 24
274: 26
275: 9, 25
276: 15, 19
277: 26, 39
278: 15, 19, 32, 39
279: 7, 19, 31
280: 26
282: 29
283: 2
284: 20, 35
285: 12
286: 19
287: 27, 28, 42
288: 18, 25
289: 15, 26, 38
290: 43
291: 17, 42
292: 24
295: 5
296: 6, 25, 26
297: 18
300: 30
301: 12, 23, 29
303: 22
304: 23
308: 11
309: 6, 20
310: 16, 29
312: 1
313: 8, 34
316: 5, 12
317: 31, 33
318: 25
319: 34, 35
320: 10, 29

III OTHER TROPES

A. *Onomatopoeia*

SERMON 1 (1)

343: 34

SERMON 2 (10)

383: 36, 39
384: 10, 22, 34
385: 2, 36
403: 7
406: 41

407: 20

SERMON 3 (10)

436: 21, 22
438: 21
446: 5f
457: 7f
466: 32
467: 26
469: 3, 5
470: 18

SERMON 4 (18)

10: 9, 23, 26
19: 24
23: 24, 39, 42
24: 34, 42
32: 6
34: 5, 16
36: 12, 13
39: 10, 37
40: 42
46: 28

SERMON 5 (1)

217: 11

SERMON 6 (20)

273: 25
274: 30
275: 6*
281: 24
283: 17
284: 21f
287: 4, 34
289: 14
290: 23
291: 28
293: 14
295: 28
296: 42
300: 27
302: 5
305: 34
310: 10
314: 26

B. *Antonomasia*

SERMON 1 (9)

332: 35
336: 16
339: 31
344: 16
348: 9
350: 2, 31
355: 41*

SERMON 2 (10)

383: 2, 16, 34
385: 1
386: 26, 31
393: 36
404: 32
406: 2
407: 6

SERMON 3 (10)

433: 25
434: 15
440: 22
442: 44
443: 22
450: 23
452: 25, 39
464: 23
467: 9

SERMON 4 (13)

9: 8
15: 22
19: 5
30: 19*, 20
31: 46
32: 25*
36: 5
41: 21
44: 34
45: 34f

SERMON 5 (10)

208: 3, 8, 27
209: 40
210: 4, 33
212: 36

222: 33
225: 6
229: 7

SERMON 6 (27)

274: 31*
275: 26
276: 21
279: 5, 28, 31
288: 28
289: 31
290: 25*, 26*
295: 41
298: 16
300: 2, 28
301: 4, 14
302: 27
304: 41
307: 6, 7
314: 35
316: 34, 35
318: 42

APPENDIX B

Figures of Diction

I. FIGURES OF REPETITION

A. Of Structural Units

Compar

SERMON 1 (196)

331: 5f′, 7-9′, 9f′, 13f′, 14-16′
332: 1f′, 4-6*, 8f, 10f, 12f*, 16f′, 18, 29′, 29f′, 40f
333: 3′, 10f, 18f, 26f, 28-30′
334: 2f′, 15f, 17-19*, 19-20′, 31f′, 34f*, 37f, 40f
335: 1f′, 7′, 11f′, 13f*, 15f*, 17-19′, 23f′, 24f′, 38f, 43′, 44′
336: 4, 5f, 9f, 18′, 20f, 32f*, 34f′, 37f
337: 3f, 5f, 9, 10*, 21f, 25f, 27f*, 36-39′, 40-42
338: 7f, 9, 10-13*, 22f, 24-27′, 32, 35f′, 38f
339: 1f, 6f, 11, 14f, 17-19, 23f′, 28-30′*, 39f′, 41f′
340: 3f, 7-9*′, 12f, 20′, 21-23′
341: 15f, 21, 23f, 26f, 27f, 28-30
342: 8f, 16f (S:ii) 7f′*, 10
343: 1f*, 5, 10-12*, 19f′*, 23, 35f, 45*
344: 5-7′, 9, 11-13*, 15, 19f′, 25′, 31f′, 32f′*, 33f′, 41f′
345: 4f′, 6f, 15f′, 16, 23f*, 27, 27f, 37f, 40f, 43, 45
346: 5-7′, 7-10′, 14f*, 19-20′, 29f, 37f, 39f′
347: 16, 17f, 23f′, 26′, 27f′*, 39f, 43f′
348: 1f, 14, 19f, 26f′
349: 19, 30-32*, 36, 40*

′ This mark is used to indicate examples of two balanced clauses. The absence of a symbol indicates that the balanced members are phrases.

* The asterisk is used to mark examples which have more than two members.

350: 4, 8f′, 18f, 21-23′, 25-27*, 27f, 29f′, 34-36, 42
351: 3, 9-11′*, 12′, 12f*, 15f, 18f, 19f′, 20f′, 22, 25-27, 30-32*
352: 1f, 6f, 10f′*, 13f′, 24f, 25f, 31*, 32f, 39
353: 1f*, 13f, 16f, 22f′, 25, 28f′, 30f′, 33f′, 43
354: 9f, 13f′, 28f, 41f, 43f, 44f, 46f
355: 1f, 3f′, 9f, 15, 15f, 17f, 18f′, 30f′, 38f′, 41′
356: 1′, 4f, 9

SERMON 2 (181)

381: 1, 1f′, 3′, 3-5′, 6f′, 9-16′, 17-20′, 21
382: 1f, 7′, 11-13*, 17, 21f, 36, 36f
383: 23f, 27, 28f, 41f, 43, 44
384: 4f, 13f, 21, 29-31′, 38f*, 39-42′
385: 2f, 7f, 14f, 18-20, 21f, 25-27′, 34f′, 39f, 43f
386: 4f′, 15f*, 17f, 30f′, 33f′, 37f
387: 7-9, 12f, 23f′, 28′, 34, 40f, 41f
388: 6f′, 12f′, 26f, 43f′
389: 12f, 19f′, 22-24′, 26f, 27f′, 42-43
390: 4f′, 6f, 12-14′, 22f, 30f, 39f
391: 14f′, 15f′, 16f, 30f, 36, 39
392: 18-21′, 23-25′, 27f, 40-42′
393: 1, 3-5′, 10f, 13-15′, 16′, 17, 24f, 28f, 29f*, 31, 32, 33-35′, 42f
394: 10f, 15, 21f′, 24-26′, 26f′, 28-30′, 37f
395: 3f, 8, 10, 24, 27f′, 30f
396: 1f, 5f, 15f, 16-18*, 23f
397: 3f, 14, 21f′, 25f, 27, 28f′, 31
398: 4f, 14f, 16-18′, 21, 22f, 24-27*, 27f, 28f, 29f, 32f′, 35-37′, 39f
399: 1, 3f′, 9f′, 11f, 12f′, 14, 22f′, 25′, 26f′, 29, 38f′
400: 1f, 12f*, 14f′, 18f′, 25f, 27, 28f, 31-33′, 38f
401: 8f′, 10f′, 24f′, 38f′
402: 6f, 8f, 27-29′, 36f′, 39′, 40f
403: 5f′, 11-13, 15f, 17, 21f, 22f, 23f′, 27-30′, 32, 41f, 42f′
404: 2, 12f, 15-17′, 34f, 36-38, 44f′
405: 17f, 27-29, 37*, 40
406: 1, 16f
407: 1f, 10, 23f

SERMON 3 (371)

431: 5-7′, 12f′, 15f, 16-18, 19f, 22f
432: 1-3′, 3-5, 5f, 8f, 11f′, 18f, 19f*, 34, 38f′, 39f, 40-42
433: 8, 10f′, 13, 17f′, 23-25, 27f, 30f, 36f, 42f′, 43f′
434: 5f′, 7f′, 13f′, 15f′, 16f′, 24f′, 31f′, 35′, 40-42′, 42f
435: 4f′, 7f′, 9f, 10f′, 16f′, 20f′, 25f′, 26f, 34f′, 36f′, 39f, 40
436: 2-4′, 7, 10, 10f, 17f, 20f′, 29-31, 35, 35f, 37, 39, 39f
437: 5f′, 10f, 12f, 14-16′, 16f, 35f′, 41-43
438: 7-9′, 18f′, 20f, 21, 22f, 24f, 29f, 39f

439: 4f*, 11f, 18, 19f, 20f′, 21f, 23, 34-37′*, 38f, 42f′
440: 3f, 4f, 6f, 8, 14, 19f, 24f′, 26f, 28, 33, 34f′, 37f, 39f*, 40-42′, 44f*
441: 3f, 5, 7f′, 23, 24, 26, 26-28, 32f, 33f, 35f, 37f′, 38f, 40f, 45
442: 3*, 5-7′, 10-12′, 22f′, 25f′, 27f, 35f′, 37f, 40, 41f*
443: 11-14′, 14, 15f′, 19-23, 23-25′, 36, 42f
444: 9′, 13f, 16f′, 19, 20f, 25f′, 28, 29, 29f, 33f, 37f
445: 6
446: 5, 14f′, 21f, 24f, 42f, 43f′, 45f
447: 1f′, 4f, 7-9′, 14, 15f, 19f, 20f′, 31-36′, 37f′
448: 1-3′, 7f′, 8f′, 13-15′, 23, 27f, 28-30′, 30f′, 34f*, 39f, 42f′
449: 1f, 20f′, 21f′, 22f*, 23-25′, 25f′, 26f, 32f′, 34f′, 42f
450: 4f*, 6*, 7f*, 27f, 25 . . . 28f′, 32-34′, 42f, 43-45′
451: 1-4′, 23′, 23f′, 31-34′*, 36′, 38-40′
452: 1f′, 5, 9-11, 11-13, 20f′, 26f′, 31-33′*, 40-42, 42f′
453: 7, 16f, 18f, 32-34′, 36′, 42f′, 45f′
454: 2′, 9′, 12f′, 31-32, 35-37′, 40, 40-42′
455: 3-5′, 15, 15f′, 22-24′*, 30f′, 32′, 34′, 34f′, 37, 38f, 40f, 43f
456: 4f, 7′, 13, 18f, 21f*, 26-30, 31f′*, 41f
457: 3f, 4f′, 5f′, 7f*, 9f, 13f′, 15f′, 19f, 21-23, 26f′, 27-29′, 30, 31f′, 41f
458:5, (S:xi) 3f*, 9f, 10f, 15, 19f
459: 7f*, 6 . . . 9f′, 14-16′, 17f, 22f′, 25-27, 27f, 29f, 30f, 34, 35f, 37f*, 41f, 43f′, 45f′*
460: 5′, 9f′, 18f, 37-39, 41f, 42f, 45f
461: 21f′, 24, 26f′, 30-32*, 33f′*, 35f′, 37f, 41f, 45f
462: 4f*, 8, 9f′, 14f, 23f, 30f′, 32-34, 36-38
463: 7f, 18f, 24f, 26f, 27f, 29f, 37
464: 3f, 14-16, 17f, 19f′, 30f, 35f, 38f′
465: 1f, 2-4′*, 4f, 7, 8, 9, 24f′, 29f*, 35-38
466: 3f, 7′, 8f, 9f, 11f, 12, 12f, 13f, 15, 15f, 17f, 19, 20f*, 23f, 25f, 28f, 30-32′, 36′, 37-39′, 43f, 45f*
467: 3f*, 13f, 14, 23f, 29f′
468: 2f′, 16f, 18f′, 22f, 25f, 32-34, 38f′
469: 3, 4, 7f′, 9, 12′, 13-15′, 15-17*, 19f′, 27f, 44f
470: 9, 10f′, 11f, 14, 22f, 26f′, 30f′, 34f

SERMON 4 (353)

7: 1f′, 3f*, 5f, 10f, 11, 14-16*, 20f, 22f′, 25f′, 27f*
8: 7f, 8′, 11f′*, 17f, 19f, 20-26′*, 26f, 28, 35f, 38f
9: 2f′*, 4f′*, 10, 11, 18-20′, 25, 25f*, 26f, 30f′, 32f, 34f′, 28f*, 44f*, 45f, 46f
10: 1f, 6f, 18-20′, 22′, 34f, 42
11: 7-9*, 23f, 25f, 26, 29, 33-35*, 36f′, 38f, 42*, 45-12:1*
12: 4f*, 8f′, 9-11*, 11, 11f*, 16, 20f*, 21-23*, 25, 33f′, 35-37′, 38f, 47f
13: 24f, 31-33′, 42f, 43
14: 7-9*, 12, 19, 25f, 29f, 34f*, 40-42′*, 45f

15: 1-14′, 15-17′*, 27, 28f*, 33f
16: 3f, 7f, 12-14, 15-17′, 18, 23-25*, 27, 36f, 42, 43f
17: 15f′, 17f′, 18-20′, 21f, 23, 25f, 29f′, 41f
18: 23f′, 26f, 28f*, 33f′*, 36′, 45f
19: 4f′, (W:ii) 15-17′, 22, 24-28*
20: 7-9′, 13-16′, 19-21′, 25-27*, 30f*, 38f, 44f′
21: 2-4*, 7-9, 11-13′, 24-26*, 28-31′, 37, 40-42′*
22: 8f, 11′, 23-25′, 32f′, 37f′
23: 7, 18f, 22, 27-30′, 37f, 38f, 41f, 43-24:1*
24: 3-5*, 15, 16f′, 19′, 22, 24-26, 30′, 33, 33f, 37f′, 41f′
25: 31f
26: 3-5′, 6-10′, 10f′, 17f, 23f, 27f′, 35-37′, 43-27:1′*
27: 3-6′*, 17-19, 19f, 22f′, 27-30′, 33f, 35f, 38f*
28: 2f, 4-6*, 7, 13-15′, 15f, 17′, 19f, 22f′, 24f, 25f′, 27f′, 35
29: 3f, 6f′, 7f, 11′, 13f*, 15-17′, 18f*, 19f′, 23f, 29f′, 32-35′, 35-37′, 43*
30: 2f, 3f, 4f, 9f, 10f′, 13′, 16f, 20, 20f, 26f, 29f*, 32f′
31: 5, 10, 10f′*, 18′, 20f, 22f′, 27, 28f, 31-37*, 39f*
32: 2f, 3-5′, 6-8′, 8f′, 15-17′, 18f, 26, 30f, 34f′, 35f, 36f, 38f, 39f, 45
33: 4-6*, 7, 9f′, 15′, 16f* (W:iii) 15f, 16f, 19′
34: 8-9′, 9f*, 11f*, 17f, 18f′, 19f′, 21f, 22-24*, 25, 28, 30f*, 34f′, 38f, 39f, 42-44′
35: 3f′, 4f, 13f′, 17-19′, 24f′, 28f, 30f, 33, 36′, 40f, 41f, 45-36:1*
36: 13f, 20f′, 23f, 25f, 28f′, 37, 38*
37: 1f, 4-6, 8-10′, 10-12′, 13f, 20′, 21, 24f′, 27-29, 30f, 32f′, 36-38, 40-42, 42f, 44, 44f, 45f, 47f*
38: 6′ 7f*, 12f′, 14-16′*, 18f, 23f, 36-38*, 43f*
39: 1f, 7f*, 9f, 32-34′, 34-37*, 38*
40: 3f*, 5f, 9f, 10f′, 14f, 15-17′, 40f′*, 42, 43, 43f
41: 6f, 20f, 26f′, 28f′, 29-31′, 33*
42: 16-18′*, 20f′, 32*, 37f
43: 23f, 24f, 26f, 27f′, 28f′, 32f′, 33f, 34-36′, 41-43′*, 44
44: 1f, 5, 6, 7, 9-11, 20′, 25-27*, 36f, 39f, 41f′
45: 15f′, 19f′, 28f, 30-32′*, 33, 37, 39f, 41, 41-43, 45f*
46: 2f′*, 21, 23f, 27-29′*

SERMON 5 (194)

207: 2f, 4f, 6, 12′, 14f, 16-18′, 19f
208: 4f*, 8′*, 23f, 26f, 31f, 34f
209: 1f′, 7f′, 11′, 20, 25, 30-32′, 36f, 40-210:1
210: 3*, 7f′, 20f′, 23, 25, 27f, 31-38′, 34f′, 40f
211: 3f′, 4f, 6-8′, 11′, 16f, 17f, 21f*, 23, 23f′, 24f, 27f, 29f*, 31-35*
212: 10f, 12f, 14f*, 21f, 22-24*, 26-29*, 29′
213: 3, 12-14′, 28f′, 30-32′, 36-39′
214: 7f, 10, 15f, 17f*, 25f
215: 15-17*, 22-24*, 24f*

216: 21*, 24f′, 27f, 29
217: 14f, 16f, 17f′, 28f′, 29f, 30f′
218: 4f*, 5f, 7f′, 11-13′, 14-16′*, 20f′, 22f*, 28f, 29f*, 31f
219: 1, 11f, 12f′, 14f, 16f, 18f′, 20′, 20f′, 21f′, 22f′, 24-26′, 27f′
(W:xviii) 5f, 8f*
220: 12f, 35f, 41-43*
221: 1f, 4f′, 10′, 11f, 13, 13-17′, 28f*
222: 2f, 3f*, 5-8*, 25′, 31f*, 37, 39f′
223: 18f, 20-22′*, 32-34′, 34f′, 37f′
224: 11f*, 14′*, 15f*, 24f, 26, 29-31*, 33f, 37′
225: 2-4′, 11-13′, 19f, 20-22, 23f′, 27f′, 34′, 36f′, 38
226: 1f, 2, 4, 5f, 7′, 12, 13f*, 17f*, 26-28*, 29-31, 37, 37f
227: 1f*, 6f, 9-12′, 16-19, 19f′, 21f′, 22f′, 24, 26-28′, 28f′, 30f, 40-228:1
228: 1f*, 5-7*, 10f′, 12f, 14f, 16, 19f, 24f
229: 3-5′, 13f, 32f*, 38-40
230: 21f, 23′, 33f*, 39-41′, 41-231:2′
231: 2f, 13, 22-24*
232: 1f, 4f′, 7f′, 9f, 10-12′, 13, 24f, 26-28, 28f′, 33f, 34, 41f′
233: 4f′, 5f

SERMON 6 (327)

273: 24′, 12f′, 16, 17f′, 21-23, 23f′, 24f, 25-27′, 28f, 29f
274: 1, 3f′, 4-6′, 6-8′, 13f′, 19-21*, 24f, 31-33′*, 34f, 36f*, 37′, 39f, 43f′
275: 3f′, 9f, 23f*, 30, 32f, 38f†, 40f*, 42
276: 10, 27*
277: 3, 13f′, 21f, 24f*, 26′, 29-31*, 40f
278: 6-8′, 9f′, 10-13′, 13f, 23f′, 26f′, 35f*, 39′
279: 16, 37, 39
280: 6f, 8f′, 12-14′, 15, 23f*, 29f′, 36-39′, 39-41*
281: 8, 9-11, 12f, 14f, 17f, 19-21′, 21f, 23f*, 36f′, 40-42′
282: 15-17*, 20f, 31f
283: 16f, 19, 25
284: 9-11*, 14f, 15f*, 27′, 31f
285: 3-5′, (W:xxiii) 8f′, 9f′, 27*, 28f, 29f
286: 13f, 22f, 25, 28f′, 32-34*, 41-43′
287: 8-12′, 13, 15, 16, 17f*, 19f*, 21-24′, 27-31′, 38-41*, 44f
288: 6f′, 14f, 15-20*, 20f*, 25′, 26f, 36
289: 5, 6f′*, 8f′, 11f*
290: 4f, 8f, 20, 25f*, 33′, 35′, 36′
291: 3f′, 22f′, 30-32′, 34f, 41f*, 43f′
292: 1f, 5, 16f′, 23f, 33′, 35′*, 42, 43f′
293: 10, 11f*, 14, 17-20′, 25-27*, 38, 41′, 43
294: 9-11*, 23f*, 24f′, 25-27*, 27f, 31f, 35-37*, 38f*, 42f
295: 8f, 10f, 14f′, 17f, 21, 22-24*, 36f

† Latin and English translation balanced.

296: 9, 25-28*, 31f*, 36f*, 37′
297: 21*, 24-26*′, 26f′ (W:xxiv) 1-3′, 3f′
298: 6f, 10, 11-12′, 32-34
299: 5, 7-9′, 13, 16′, 35-37, 40-300:2
300: 2f, 8f*, 18f′, 22, 24-26′
301: 1f, 3, 7-9, 12, 20-22′, 24-26*, 30′, 32f′, 36f′
302: 9f′, 23, 25f
303: 8-11′, 20f, 28, 31f, 33, 39f′*
304: 8f, 14′, 15f′, 18-20*, 21f′, 35f*, 39-42′*, 42f*, 43-45′
305: 17f, 19-21*, 23-25′, 27-29′, 35f, 37f*, 38f, 41f′
306: 1f′, 11f, 17f′, 24f, 28f, 30f, 41f′
307: 1f, 6f, 11f*, 26-28, 38f′
308: 8, 11f, 23f*, 27f, 30f, 37′
309: 2f′, 6f, 8-11′, 11f′, 17f, 20′, 22f′, 26*, 28f
310: 3f′, 6f, 13f*, 16f′, 26-28′, 27f, 28-311:1′
311: 6-8′, 10f, 16f′, 31-33*, 39f
312: 2f*, 16f*, 25, 27′, 28f′, 31f, 36-40′*, 44-46*
313: 1f, 7f′, 12f′, 19-22*, 26f′, 36-38*, 41, 42
314: 6f, 8f*, 10-15*, 34f, 38′, 41
315: 1f, 3f, 5f, 9f*, 15, 16f′, 29, 40f
316: 3f, 4f, 6f′*, 8f, 12*, 18f, 21f′, 30f
317: 9f*, 10, 12, 16f, 23f′, 35-37′*, 39f′*
318: 9, 18f, 32f, 35f, 44f
319: 6f, 10, 11, 12′, 26f′, 31, 32f*, 33-35′, 35f, 36f, 39, 41′, 42
320: 5-7′, 8f, 27′, 28f′, 31, 36-38′, 38f′

B. Of Words

1. *Anaphora*

SERMON 1 (95)

331: 5′, 7-9′†
332: 6-8′, 8f*, 10f*, 11′
333: 3′, 16*, 28f′*, 32′, 36-38′
334: 5f′*, 31-33′, 43f′
335: 1′, 2f′, 13f′, 17f′*, 44′
336: 8f, 11-14″, 14′, 17-20″, 17f′, 43
337: 35f′, 40-43′
338: 10-12*, 14f′, 32, 35f′, 36-38′, 40f′
339: 6′, 23-26″, 41f′, 42f′
340: 3f′, 7-9′*, 20-25′, 36-39″
341: 26′, 39′
342: 2f′, 8f*, 18′, (S:ii) 7f′*
343: 1f*, 13′, 19f′*, 23f, 45*
344: 19f′, 25′, 32f′

† The lines in which the repeated words occur are given; not the full extent of the members which contain them.

′ As in *compar* this mark is used to designate two clauses.

* The asterisk indicates that the example has three or more members. Here (p. 332) they are phrases.

″ This mark indicates sentences.

345: 4f′, 15′, 18-20′*, 26-29′, 35-37′*
346: 7-9′, 31f′, 36f′, 39f′, 42-44*
347: 27f′*, 32f′
348: 28f′
350: 25, 42
351: 9-11′*, 12′, 42′
352: 1f″, 10f′*, 13f′, 24f, 30-32′
353: 1f*, 7-9′, 19′, 43
354: 13f′, 44f, 47-355:2′
355: 10-13′*, 14f*, 18f′*, 20f′, 23*, 30f′, 34f′, 38f′
356: 1′, 10′

SERMON 2 (94)

381: 1f′
382: 1f*, 2f′*, 22-25′*, 31′
383: 6-9″, 36f′, 39′
384: 2-4′*, 29′, 34′, 35
385: 26f
386: 33f′*, 35f′*
387: 3-11″*, 16f′, 28′*, 29f′
388: 1-4′, 20f, 24f′, 34-36′, 39f′
389: 27-29′, 32f
390: 12f, 26-33′*
391: 1f, 11′, 14′, 19f, 32-36′
392: 4′, 7, 10′, 20f′, 40-42′
393: 3f′, 16′, 24′, 28f, 29f′*, 31-33′
394: 2-4′, 6f′, 22f′, 24f′, 26f′*
395: 27f′*, 30f, 33f′, 41f′
396: 14f′, 42-44′
397: 11-13′, 21f′, 25f
398: 9-11′, 14f′, 18f, 22f, 24-26*, 27-30′*
399: 6′, 10f′, 12′, 18-20′*, 25
400: 3′, 6f′, 15′, 16′, 31-33′*
401: 10f′, 18f, 23-26′*, 24f′*
402: 5f, 27-29′*, 35f′, 36f′
403: 8f′, 15f, 23f′, 32, 41f
404: 1-3′, 14-16′*, 19-21, 44f′*
405: 35f′, 37-39′
407: 13-16′

SERMON 3 (113)

431: 1-3′, 5f′, 8*, 15f
432: 11f′, 19f, 24f′, 26-28′*, 28f*, 37-39′
433: 32f′, 34f′
434: 31f′, 40f′
435: 7f′, 22f′*, 30f′, 34f′, 35-37′*
436: 2-8′*, 16f*, 35f
437: 3-6′*, 9′, 14f′, 30-32′*, 36′
438: 7-9′*
439: 2f′, 34-36′, 38f*, 42
440: 9-15″, 44f′
441: 31f′
442: 10f′, 11f, 26′, 30-34′, 35f′
443: 11-13′, 19-23′, 42f′
444: 9′, 13f, 22-25″
446: 11f′, 20-23″, 23-26′*, 43f′
447: 20′, 31-34′*
448: 1f′, 29f′, 35, 37f′
449: 4f′, 22f*
450: 43f′
451: 23′, 31-34′*
452: 20′, 31-33′*
453: 5f*, 18, 20-23′*, 36′, 42f′
454: 12f, 27-30′, 39f′
455: 2′, 9f′, 20f′, 22f′, 27f′, 30f′, 34f′
456: 7′, 18f′*, 40f′
457: 4f′, 7f*, 15f′*, 21f, 24′
459: 40f′
460: 11-13′*, 15′, 21f′, 40-44′*
461: 26f′, 30f*, 38f′
463: 40-464:3″
464: 19f′, 26f′, 28f′, 33f′, 38f′
465: 15f′, 20-23′, 24f′
466: 30-32′*, 36′
468: 38f′
469: 12-14′*, 24f*
470: 3f′*, 5f′, 17-19′, 26′, 30f′*

SERMON 4 (135)

7: 25f′
8: 11f′*, 26, 35f′, 38f*, 41f′
9: 9f′, 33f′
10: 1, 34-37*
11: 15-17′, 26, 29, 36f′, 36-41′
12: 8f′, 16-19′, 32-34′*, 35f′
13: 31-35′*
14: 6-9*, 13′, 19
15: 9f′, 12-14′*

16: 12-14*, 36f*
17: 29-31′
18: 22f′, 23f′, 31f′, 33f′, 37
19: 14-16′, 18-20′
20: 7f′, 27f, 29-30′, 39f′, 42′*
21: 2-4′*, 11f′, 37*, 40-43′*, 44f′
22: 8f, 36-38′*
23: 26-28′, 36-40′
24: 13, 19′, 41f′
25: 31f′
26: 35-37′, 37f′
27: 2-4′, 8-11*, 38
28: 4-6*, 13-20″*, 24, 30-33′
29: 6f′, 7f, 8f′, 15f′, 18, 19f′*
30: 10f′, 11f′, 20f
31: 10f′*, 18′, 28f, 31-35*
32: 3f′, 6-8′*, 15-19′*, 20-24′, 33f′, 43f′*
33: 4-8′*, 19′
34: 19f′, 34′, 42f′
35: 14f′*, 34f′, 37f′, 40′
36: 20f′, 23f′, 36-39′*, 37
37: 29f′, 35-37, 44-46′
38: 9-18″, 12f′, 13-16′, 17, 23f, 41-39:2′*, 43f*
39: 7f, 11f, 13-15′
40: 1′, 5f, 11f′, 21-23′*, 34
41: 18-21′, 24-26′*, 33*
42: 17f′, 20f′, 35f′
43: 28f′, 32′, 33f, 41-43′*
44: 4f′, 8f′, 37f′, 41f′
45: 13-16′, 18-21′, 41′, 45*
46: 2f′*, 1-5′, 12f′, 23f*, 27-29′*

SERMON 5 (69)

207: 12′, 16-18′*
208: 4f*, 30f′
209: 1f′
210: 7′, 10, 21f′, 34′
211: 3′, 4f, 7f, 16f′, 22f′, 24f
212: 15-17′*, 29′, 43f′
213: 3, 8-11′*, 15f′*, 34f′
214: 14f′, 34f
215: 6f′, 23f
216: 1f′
217: 13f′*, 25f′, 28′
218: 4f*, 3-6″, 28f′, 29f*
219: 1*, 12f′, 18f′, 20f*, 8f
220: 34f′, 35f
221: 20′, 27-30′
222: 5f, 25*, 31f*
223: 32f′*, 33′, 37′
224: 13f′*, 15f*, 17-21′, 26, 29f*
225: 2f′
226: 2, 7′
227: 2-4*, 25*, 27′
228: 5′, 8-10′, 31f′
229: 3f′*
230: 23′*, 31′
232: 10-12′, 38f′, 41f′

SERMON 6 (130)

273: 21f, 23f′, 24f
274: 3′, 6-8′, 22f′*, 39-41′, 43f′*
275: 11′
276: 7-,9′, 35f′
277: 13f′, 24f*, 25f′*, 34′
278: 9′, 22′, 23f′
279: 23f′, 33f′, 40
280: 5′, 8f′, 12-23′*
281: 14f, 17f′, 40-42′*
283: 27
284: 8′, 9-11*, 14-17′, 19f′, 27′, 36f′
285: 3f′
287: 36-38′
288: 12-14′ 22f′
289: 5, 6f′*, 8f′, 11f′, 33-36′*
290: 8, 33′, 36′
291: 5′, 40-43′
292: 16′, 28-30′, 43
293: 3-6′, 17-19′, 41
294: 25-31′*, 35-38′, 35
295: 40′
296: 37′
297: 26f′ (W:xxiv) 3f′
298: 6f, 9f′
299: 6-8′*, 16′
300: 8f, 24-26′, 29-31′
301: 2, 12, 30′, 34f, 36f′
302: 16-23′*, 36′
303: 8f′, 39-304:5′*
304: 15f′, 21f′, 33f′, 39-42′*, 43-45′

305: 3-5′, 4-7′, 17f*, 19f′*, 37f*
306: 32f′, 41f′
307: 6f′, 29-34′
308: 23f*
309: 10f′, 25-27′
310: 11f′, 14-17′*, 26f′
311: 16-20′*
312: 26, 27f′, 36-40′*
313: 5*, 7f′, 9-11′*, 19-22′
314: 2-7′*, 38′
315: 15, 16f′, 23f′
316: 6f′*, 12*, 21f′, 26-28′
317: 12, 16f, 23f′, 36f′
318: 35
319: 10, 13′, 32*, 35f, 39′, 41′
320: 5f′, 20-23′, 26′, 28f′, 36f′

2. *Epistrophe*†

SERMON 1 (59)

331: 8f′, 9-13³′, 15f, 17-19′
332: 7′, 17′, 29f′
334: 12f′, 46f
335: 9f′, 24f′
336: 15
337: 1f
339: 2, 10-12, 28-30′, 40f′
340: 19-30″, 36-38′, 40f′
342: 2-4′, 8f, 11
344: 24-26′, 36-38″
345: 6f, 45f³
346: 9f′, 40-42³′, 45f′
348: 3f′, 28′, 31f, 35f′, 39f′
349: 12-14′, 33-35, 37′, 43f′
350: 11f³′, 19′, 30f′, 40
351: 22f, 27f′, 39-43″
352: 5-15″, 11, 22f′
353: 18-20′, 28f′
354: 41f
355: 18f⁴′, 24-26′, 37f′
356: 3f′, 5, 6f, 11f′

SERMON 2 (69)

381: 7f′, 8f″ 26-28′, 30-382:2′
382: 34-44″
383: 2f, 28-30′
384: 25-32³′, 30f′
385: 16-18′, 22f, 26′, 28-30′, 41-44″
386: 4f′, 30f′, 42-387:1′
388: 7′
389: 5-9″, 28′, 33f
390: 8f′, 16-19″
391: 1f′, 9f′, 37-39′
392: 24f′
394: 5′, 12′, 22′, 22-30″
396: 9f′, 27f
397: 28f′
398: 34f′, 44f
399: 9f³′, 12f′, 16-20⁴′, 21f″, 22f′, 23-28″, 29′, 32, 36′
400: 14f′, 18f³′, 24f′, 31′, 32f′, 35-39′
401: 8f′, 22f″, 25′, 33f′, 35-41′, 39′
402: 1-12″, 5, 14f′, 42-44′
404: 17, 21³″, 22f′, 43
405: 33, 33-35′, 37-41″, 38³

SERMON 3 (52)

431: 12f′, 17-19, 20-21
432: 34, 38f′
433: 42f′
434: 19′, 21-23
435: 4f′, 8-12″, 23-25′
436: 28f′
437: 2f′, 5f′, 35-38″
438: 3-7″
440: 28, 35′, 36-40″

† The lines in which the repetition occurs are given; not the whole extent of the sentences, clauses, or phrases which contain them. If the *epistrophe* contains more than two members, this is indicated by a superior numeral.

″ This mark indicates sentences. ′This mark indicates clauses; no mark, phrases.

441: 31-33′, 40f′
442: 23′, 25f′
443: 24f′
444: 31f′
447: 41f′
448: 2′, 33f′
449: 24f′
451: 2-4′, 23f′, 40-42
452: 6-8′
458: (S:xi) 10, 16′
459: 30f′
460: 1-3′, 45f
461: 22′, 33f³
462: 27f′, 29-31′
464: 6f′, 18, 19f′, 26f′
465: 24
467: 7-10′, 30-38³″
468: 6-11″, 14f′, 22′

SERMON 4 (53)

15: 13f, 16f′
16: 14-16′, 28-37″, 42
17: 41f′, 46f′
18: 36³′
19: 2f′
20: 14f′, 41f′
22: 30-32′, 39-41′, 46f′
24: 2f′
25: 30-33′
26: 4f′
27: 19f
28: 12f′, 17f, 20f′, 28′, 42f′
29: 3f, 8f′
30: 37
32: 13′, 43
33: 5f
34: 17f′, 34f′
35: 12f′
36: 27′, 28f′, 33, 35, 38f
37: 4f′
38: 6′, 18f, 24f′
39: 13-15′
40: 10f′
41: 8-10′, 15-17′, 27f′
43: 20f′, 24f, 29f, 35f′
45: 15-17′, 40-45″
46: 5f′

SERMON 5 (24)

210: 21f, 37-39
212: 37-39′
215: 32-35′
216: 22-28″
219: 22f′ (W:xviii) 3³′
220: 12f, 34f′
221: 17-20′
222: 6-8, 10, 39f′
223: 34f′
224: 21f′, 36f″
227: 18f, 20′, 21f′, 27-31³′
228: 38-229:2′
229: 16-18′
230: 1-3³′, 7f′

SERMON 6 (44)

274: 21′
275: 3f′, 15f′, 30
281: 11f′
282: 32f′
283: 3-10′
286: 12f′
289: 10f
291: 7f′, 15f, 32-37′, 41f
292: 24f′
294: 27-29
295: 2-4
296: 32f′
297: 21f′
299: 2-5″
302: 9f′
304: 22-24′, 43-45′
305: 22-27′
306: 7-9′
309: 14f′, 24f′, 36f³
310: 15f′,
311: 2-8″, 23-26′
312: 1-10′, 25f, 27f′, 28f
314: 2-4′, 6′
316: 28f′
317: 35f′
318: 5-7′
319: 4f′, 26f′, 27f′, 35f′
320: 10f

SERMON 1 (7)
334: 45f
335: 24f
337: 1f
346: 17f
353: 28f
355: 18f
356: 10f

SERMON 2 (8)
381: 8f
388: 6f
399: 16f, 26f
400: 14f, 18f, 31-33
404: 15-17

SERMON 3 (10)
433: 42f
434: 35
437: 5f
438: 26-28
450: 6
451: 1-4, 23f, 38f

Sermon 1 (16)
331: 11-13
335: 4f, 9
342: 2-4, 4f, 9f
343: 1f
344: 29f, 39f
346: 36-40
347: 37-40
349: 33, 38f
350: 21
353: 22f
355: 37f

SERMON 2 (22)
381: 13-15, 21
382: 30f
384: 4f, 22-25
385: 31.34
386: 32, 35
388: 12f
395: 31f

3. *Symploce*

459: 18f
464: 18-20

SERMON 4 (5)
15: 15-17
20: 7f
32: 29
36: 28f
43: 27f

SERMON 5 (2)
218: 20f
22: 39f

SERMON 6 (8)
274: 31f
275: 15f
278: 38
291: 22f
310: 14-16
311: 16-18
317: 23f
319: 26f

4. *Epanalepsis*

398: 35-37
400: 22-25, 35-39
401: 5f, 8, 12, 25, 31f
402: 27-31, 35
405: 1-3
406: 13-19

SERMON 3 (25)
433: 26-28
434: 16-27, 31-35
438: 17f
439: 6-8
440: 42f
442: 21f
445: 1f (S:x) 21-24, 26-28
446: 14, 44
447: 18-20
450: 12-14, 25-29, 37f
451: 21-23
454: 41f
456: 31f (phrase)

459: 40f, 41f
462: 20-24
463: 31-39
465: 17-19
466: 30f

SERMON 4 (23)

14: 5f
19: (8:ñ) 12f
20: 8, 40f
21: 47f
27: 31-37
28: 25f, 30-32, 33-39, 43f
29: 8f
30: 9-11, 23-28, 41-43
31: 17-21
33: 16-19
40: 1, 12f, 44f
41: 26f, 32f
43: 23-25
45: 28

SERMON 5 (8)

220: 9-13
222: 9f
224: 13f, 17-21
225: 23f
227: 20
230: 4-7
232: 22-24

SERMON 6 (30)

275: 3f, 4f, 12f
279: 38f
283: 25-27
284: 37
286: 27f
287: 37-44
291: 8f
295: 13-16, 37, 40
299: 17-19, 22-28
301: 21
302: 31-33
304: 44
305: 30-32
307: 34f, 41f
309: 25f
310: 13f
313: 13
314: 2-5
315: 10-12, 42
318: 14
319: 27, 28
320: 25f

5. *Anadiplosis*

SERMON 1 (17)

332: 29
334: 5
336: 2
339: 37, 40
340: 1
341: 23f, 36, 41
342: 9
344: 29, 38f
345: 7f
348: 7, 40
349: 34
356: 11

SERMON 2 (29)

381: 6, 7
383: 4, 25
384: 17
385: 37, 40
386: 1
390: 35
395: 7, 41
396: 42
397: 21
398: 32, 33, 42f
399: 6, 7
400: 30f, 35, 43
401: 25
402: 33, 35f
404: 5, 17, 43f
406: 17, 22

SERMON 3 (18)

432: 27

433: 13f
440: 18
450: 43
451: 12, 23, 23f
455: 24
457: 28
458: (S:xi) 20
459: 20, 41
462: 24
463: 39
465: 17
466: 1
468: 11
469: 43

SERMON 4 (26)

7: 1
9: 2
10: 1f, 18-20, 43-45
12: 29
13: 12f
14: 44
15: 26
16: 34
19: 21
20: 8
22: 32f
24: 30
28: 22, 26
29: 8, 16
30: 38

34: 18f
40: 40
41: 19, 29
42: 21
43: 44
45: 7

SERMON 5 (7)

212: 26
218: 18
220: 39f
223: 33
227: 31
230: 14
232: 19

SERMON 6 (23)

275: 4, 5, 21f
276: 7f
281: 40
284: 19
286: 23, 25, 29
291: 37f
292: 41
295: 2, 4
300: 24, 26
305: 3, 40
310: 14
312: 26
313: 27, 30
316: 17
319: 27

6. *Epanodos*

SERMON 1 (7)

331: 11-13
332: 29f
338: 35f
342: 20-23
346: 38-40
356: 10, 11

SERMON 2 (5)

384: 22-25
399: 6-9, 10-13
400: 22-25
405: 17f

SERMON 3 (22)

437: 36-38
438: 34f
439: 29-32
442: 32-34
445: 25-27
446: 1f, 44f
447: 1f
448: 17-20
449: 25f
450: 42-45
451: 40-42

452: 42f
453: 37-40
454: 36-40
455: 15f
456: 43f
459: 14-16
460: 15, 45-461:2
462: 18-20
464: 2-7

SERMON 4 (10)

9: 13-15
19: 9-12
21: 20-22
24: 30
36: 24f, 40f
39: 24-27
40: 8-10
44: 15-17
45: 8f

SERMON 5 (8)

209: 1
210: 31-33
211: 25-27
219: 21f, 22f
221: 4-6
223: 34f
232: 4f

SERMON 6 (13)

274: 34-36
286: 28f, 41-43
291: 40-42
292: 30-32
295: 2-4
304: 27-29
308: 37
309: 16-18
310: 16f
315: 42-316:2
319: 2-5, 8-11

7. *Climax*

SERMON 1 (4)

332: 10f
334: 7f
343: 18-20
355: 3-5

SERMON 2 (2)

385: 39-41
388: 38-41

SERMON 3 (2)

459: 20-22
469: 23-25

SERMON 4 (1)

28: 13-15

SERMON 5 (1)

207: 1-3

SERMON 6 (1)

311: 39-43

8. *Epizeuxis*

SERMON 1 (24)

332: 28, 42
338: 32 (2 examples)
339: 10f, 41
340: 1, 38, 42
341: 4, 9, 23f
342: 21f
343: 23f
346: 40, 42f
351: 15f
354: 28f*, 40-42*
355: 9, 17, 24-26*, 45
356: 9*

SERMON 2 (30)

383: 25, 30
384: 26, 29
386: 10, 14, 14-16*
387: 44
389: 44, 41-45*
390: 8-10*, 12f*, 12-14*, 33

* The asterisk indicates that the *epizeuxis* serves as a return to the subject after a digression.

391: 7f
393: 37f*
394: 4
397: 3f, 25, 31f, 36, 41
398: 21-27*
399: 5
400: 16f*, 20f*, 25, 42f
401: 25
402: 25f

SERMON 3 (14)

434: 22
436: 16
440: 28f
441: 18
445: 8*
446: 1
447: 20
448: 12f*
450: 6
456: 34
457: 1
465: 10
466: 3f
468: 39f

SERMON 4 (28)

9: 18
10: 35-37*
12: 30f
13: 13, 25
20: 21, 27-33*
22: 4, 10
23: 25
31: 29-37*
36: 27f
38: 23
40: 6, 8, 12, 24
41: 35
43: 23, 32
44: 2f*, 16, 19f, 43
45: 10f, 17, 35f

SERMON 5 (2)

209: 1
232: 19

SERMON 6 (10)

284: 26
286: 7
290: 4-6*
292: 7-13*
303: 11f
305: 40
311: 25
313: 6f
314: 26
315: 6f

C. Of Sounds

1. *Paromoeon*

SERMON 1 (155)

331: 19
332: 4f, 9, 24, 32f, 40f
333: 11, 12f, 23, 25, 28, 30, 37f, 39, 41
334: 10, 14, 15f, 23, 32
336: 5, 5f, 6, 13, 37
337: 5, 12, 16, 33f, 37f, 39f
338: 1, 2, 5, 22, 26, 31
339: 7, 7f, 12, 14, 14f, 28, 32, 34, 37, 38, 42
340: 9, 27, 31, 33f, 43, 44
341: 9f, 14f, 17, 18, 19, 28, 42
342: 2, 6, 17, 18, 20, 23 (S:ii) 6, 7f, 10
343: 11, 38
344: 6f, 15, 35

345: 8f, 11, 16, 37, 45
346: 4f, 7, 16, 38
347: 14, 16, 18, 20, 29, 30, 35, 40
348: 5f, 27, 28, 41, 42f
349: 2f, 4, 18, 28, 30f, 40
350: 4, 13, 22
351: 1, 8, 9, 13, 19, 21, 37, 40, 41
352: 7, 23, 24, 27, 29, 31, 31f, 34, 39, 41
353: 7, 20, 30, 37f, 38, 43
354: 1f, 5, 10, 15f, 20, 32, 34
355: 4, 5f, 10, 11, 20f, 22, 24, 25, 27, 28, 30, 34, 40f, 41, 42, 44
356: 8

SERMON 2 (185)

381: 2, 10, 14, 15, 16, 17, 19f
382: 1f, 4, 5, 10, 15, 17, 17f, 19, 20, 25f, 28, 34, 35
383: 2, 3, 9, 31, 36
384: 8, 10, 18, 20, 21, 23
385: 4, 5, 7, 17, 20, 21, 22f, 29, 30, 35, 39, 41, 44, 45
386: 25f, 29, 42-43
387: 6, 7, 13, 20, 21, 23, 30, 41
388: 1, 4f, 14, 24, 24f, 25f, 26, 26f, 28f, 37, 44, 46
389: 8, 10f, 24, 26, 33
390: 13, 14, 22, 23, 24, 30f, 37, 40f
391: 6, 10, 12, 16, 19f, 22f, 28, 33, 39
392: 16, 27, 36, 39
393: 4, 4f, 7f, 9, 10f, 11f, 14f, 16f, 17, 24, 42f
394: 9, 18f, 27, 28f, 30, 32f
395: 7, 8, 13, 25, 29
396: 5, 5f, 15f, 23, 24f, 27, 37, 43f
397: 12, 13, 18, 19f, 23, 28, 33, 34, 36f, 41f
398: 14f, 15, 16, 24f, 26, 26f, 33
399: 29, 42f, 46
400: 1f, 12, 23, 26, 26f, 27, 28, 29, 35, 36, 37
401: 16, 32, 38
402: 5, 7, 10, 38, 40, 40f
403: 10, 15, 24f, 38
404: 4, 7, 29, 30, 35, 36, 43
405: 24, 26, 36
406: 7, 18f, 37, 38
407: 1, 4, 15

SERMON 3 (268)

431: 21f
432: 5, 26, 27, 28, 28f, 31, 32, 40f, 43, 44
433: 2, 12, 13, 15, 25, 33

434: 5, 10f, 12, 14f, 24, 25, 36
435: 9, 15, 17, 20f, 22, 23, 30f, 33, 34, 40
436: 5, 8, 15, 18, 19f, 21, 22f, 28, 33, 35f
437: 4, 10, 11, 33
438: 7, 8, 15, 20f, 21, 36, 39, 40
439: 14, 15, 19, 23, 24, 41
440: 10, 13f, 14f, 15, 19, 35, 39, 39f, 43
441: 15f, 25, 30, 32, 38, 43
442: 7f, 15f, 24, 26f, 29, 32f, 44f
443: 16f, 18, 21f, 35, 36
444: 2, 8f, 9, 14, 16f, 27, 39f, 40
445: 9 (S:x) 5, 22f, 26f
446: 4f, 9, 14, 20, 20f, 23, 27, 29, 40, 41f, 44, 46
447: 3f, 13, 15f, 22, 27f, 29, 32, 33f, 37
448: 2, 5f, 11, 12, 25, 26, 34, 35, 43
449: 2f, 3, 7f, 16f, 36, 37, 39
450: 25f, 26, 29f, 43
451: 11, 16, 19, 22f
452: 3, 5, 17, 24, 26, 29, 32, 32f
453: 1, 2, 12, 13f, 14, 15, 21
454: 8, 9, 13f, 15f, 20, 21f, 26f, 29f, 32
455: 9, 12, 15, 18, 19, 23f, 24, 36, 37, 43f
456: 3, 7, 15, 16f, 18f, 26, 39f, 40f
457: 3, 6, 7, 11, 13, 22f, 32
458: 5 (S:xi) 1, 4, 5f, 7, 8
459: 5, 6, 6f, 22, 39, 40
460: 4, 24, 30, 32f
461: 21, 32, 33f, 37, 40f, 41f
462: 1, 3, 6, 14f, 21, 35f, 43f
463: 10, 17, 24f, 26, 32, 41
464: 2, 29, 38, 40, 41, 42f, 43, 45
465: 2, 7, 9, 10f, 24f, 30, 39, 43
466: 1f, 12f, 22, 23, 34, 43f
467: 5
468: 10, 40
469: 3f, 13, 16, 26, 31, 44
470: 3, 7, 25, 28, 30, 32ff, 34

SERMON 4 (255)

7: 1, 14, 14f, 17, 20f, 21, 22, 23, 25
8: 3, 3f, 7, 8, 13, 15, 23, 28, 30, 38, 40, 45, 46
9: 5f, 11f, 22, 26f, 30, 36, 47
10: 7, 13, 16, 19, 23, 25f
11: 11, 19, 21, 21f, 35
12: 1, 3, 10, 11f, 16, 16f, 18, 19, 22, 25f, 27, 31f, 35f, 36f, 40f
13: 1, 2, 5f, 8f, 10f, 18, 27, 35, 41, 42, 43

14: 6, 8f, 15, 17, 25f, 32, 34f, 36
15: 1, 4, 15, 30, 42
16: 2f, 4, 12, 23, 25f, 28f, 32, 40, 45
17: 6, 15, 17, 20, 25f, 27, 41
18: 7f, 23, 26, 43f
19: 2 (W:ii) 2, 5, 6, 20, 22, 24, 27
20: 15f, 20f, 21, 25, 26f, 33, 38f
21: 2f, 10f, 21, 26, 29f, 38
22: 14f, 23, 27f, 38, 39, 45
23: 6, 12, 17f, 19, 21, 27, 27f, 28, 32f, 37, 40f, 43
24: 2, 4, 10, 13, 21f, 22, 24f, 30, 33, 41
25: 1, 6, 31
26: 1f, 10, 11, 21f, 28, 33
27: 1, 3, 3f, 10, 15f, 44
28: 3, 5f, 11, 17, 19, 24f, 27, 29
29: 3f, 23, 24, 42, 43, 46
30: 20, 28, 31
31: 19, 25f, 32, 39, 44
32: 1f, 6, 7f, 18, 20, 21f, 32, 38f, 42
33: 7, 17 (W:iii) 5-6
34: 4, 25, 28
35: 16f, 19, 23f, 38f
36: 2f, 19, 20, 30f, 37, 37f, 39
37: 5, 26, 31, 36, 38f, 45f
38: 1, 7f, 19, 24f, 28, 36f, 37f, 43
39: 2, 8, 33f
40: 6, 7, 30, 33, 37f, 39, 41f
41: 4, 12, 26, 42, 42f
43: 26f, 44
44: 4, 5, 12, 18, 21, 39
45: 19f, 22, 22f, 30, 35, 39f
46: 13, 18, 24f, 28

SERMON 5 (69)

208: 4, 22, 26f
209: 3, 18, 19, 21, 40f
210: 4, 7, 10, 10f, 15, 24, 40
211: 11, 16, 21, 22, 27
212: 10f, 14, 25f, 27f, 32
213: 22f, 29, 34f
214: 6, 18
215: 16f, 23f
216: 14, 23f
217: 10, 14f, 22, 25, 27f, 29, 33f, 41
218: 22, 24f, 40, 41f
219: (W:xviii) 6

220: 38
221: 9f, 25, 31
222: 12f, 35, 37
223: 3, 27
224: 15f, 18
225: 8, 16f, 22, 30, 32f, 39
226: 18, 24, 26f, 33
227: 2

SERMON 6 (153)

273: 16f, 18
274: 4ff, 13f, 20f, 26, 37, 38
275: 36
276: 10, 35
277: 29f, 30, 38, 43
279: 1, 34f
280: 3, 14, 37, 41
282: 4f, 15, 30f, 35
283: 2f, 7, 27
284: 6, 10, 15f, 18
285: 3 (W:xxiii) 3, 4, 16, 30f
286: 13f, 14
287: 13, 24f, 44f
288: 20, 20f, 25
290: 6f, 15f, 22, 25
291: 1
292: 1f, 4, 18f, 19f, 23, 28f, 43
293: 2f, 8f, 10f, 14, 25f, 27, 35f, 39f, 41, 42f
294: 1, 24f, 44
295: 13f
296: 11
297: 20, 24
298: 9, 13
299: 17, 39
300: 6, 8f, 21f, 32
301: 18f, 36
302: 5, 37f
303: 12, 29*
304: 9f, 13, 14, 19f, 26, 37
305: 8, 24
306: 2, 4f, 5, 26, 30
307: 5f, 14f, 20, 25, 32
308: 4, 41f

* The asterisk indicates that there are two examples of *paromoeon* in the same line.

309: 1f, 10, 11f, 21, 29
310: 7, 19, 21
311: 21, 32, 32f, 35
312: 1, 32f, 35, 42, 46f
313: 2, 11f
314: 2f, 12, 22, 23
315: 25f, 31, 41f
316: 8, 21*, 30, 34
317: 2f, 9, 12, 16, 17, 39, 39f
319: 16f, 23, 29, 43f
320: 1, 17

2. *Homoeoteleuton* and *homoeoptoton*

SERMON 1 (164)

331: 8f, 14, 20
332: 2, 31f, 32, 35f
333: 3, 13f, 25f
334: 10, 15f, 17f, 24, 25′, 38f, 39-41, 46
335: 3, 4f′, 29f, 30f, 33, 35, 45
336: 2f, 11f, 32f, 42f
337: 4, 6f, 15f, 27f, 31f, 34f, 39f, 41f
338: 4f, 7, 9, 9-12, 17, 22f′, 25
339: 5, 13f, 15, 22
340: 6, 8f, 11, 28
341: 2, 14, 19f, 22, 24-26, 27, 32-35′
342: 18, 25 (S:ii) 5, 9
343: 5, 6, 8, 12f, 21f, 24f, 28, 35f, 42, 44f, 45
344: 3, 4f, 15, 21f, 33f, 35, 44, 44f
345: 5, 20, 23′, 28, 30′, 30f, 35
346: 16, 19, 25, 27, 36f, 37, 38, 43
347: 13, 13f, 15f, 16-19, 18, 19f, 28-30, 32
348: 1, 1f, 2, 8f, 14, 20, 26, 33-35′, 41
349: 4, 15, 16, 17, 18f, 30f, 36, 41
350: 1, 19f, 22, 25f, 27-29, 42f
351: 10f, 13, 32
352: 17, 17f, 25f, 26f, 44f, 45f
353: 4, 8, 18, 20f, 26f, 28, 29, 30-32, 31f
354: 7, 13f, 18f, 19, 36f, 40f, 41-43, 43f, 46
355: 8′, 9, 19f, 24f, 25
356: 4f, 5, 11f, 13

SERMON 2 (199)

381: 1f, 2, 4, 10f, 18-20

′ This mark is used to indicate examples of perfect rhyme; that is, rhyme that is not restricted to unaccented syllables.

382: 2, 2f, 6, 7, 8, 11, 11-13, 13, 15, 16f, 17f, 18f, 22f, 23-25, 28f, 36f, 43f
383: 3f, 11f, 24, 33, 34, 36, 38f
384: 4f′, 10, 12f, 13f′, 20, 21, 35-37, 38f, 42f, 43-385:1
385: 2f′, 9f, 11, 14f, 14-16, 16, 19, 20f, 21′, 21f, 23f, 36, 37f, 41, 43f
386: 7, 17f, 23, 23-26, 26f, 35, 36-39, 38, 39f, 40
387: 3, 12f, 18f, 20f, 22f, 23f, 29, 31f, 35f, 41f, 42f
388: 8, 14, 16, 17, 21, 26f′, 28, 29f, 31, 37f, 42f′
389: 1-3, 10, 15f, 16f′, 26, 27, 30, 32f
390: 3, 4, 13f, 16, 21-26, 22, 35f, 38, 39f, 40f, 43f
391: 2, 15f, 20-22, 21f, 25f, 33, 36f, 40f
392: 2, 26-28
393: 1, 5f, 17′, 21f, 23, 25f, 36
394: 6, 6f, 14, 15, 24, 26f, 28-30, 30
395: 5, 14, 26-29
396: 35f, 37, 38, 39f, 44f
397: 1, 2, 5, 35f, 40, 41f
398: 8, 17, 24f′, 25f, 27f, 30
399: 1f, 4-6, 22f′, 26f, 40
400: 1, 12f, 28, 35, 36, 37f, 38f, 44
401: 10, 15f′, 18f, 26-28, 31f
402: 2, 4-6, 7f, 32, 42f
403: 1, 3, 4, 13f, 17, 40, 42f
404: 2, 4, 11f, 30, 36f, 44f, 45f
405: 4, 18, 19-22, 22f, 30f′
406: 1, 13f
407: 6-8′, 14, 18f, 24-26, 26

SERMON 3 (337)

431: 5, 18, 22
432: 8f, 15f, 18f, 19f, 20f, 21f, 28f, 29f, 32′
433: 4f, 5, 9f, 27f, 33f, 35f, 41
434: 2f, 3, 4, 6f, 7f, 24f′, 25, 28f
435: 17, 20f, 38f, 39-41
436: 2, 3, 3f, 8-10, 13-15, 17f, 18, 25f, 27f, 32, 32f
437: 1, 10f, 15f, 17, 19
438: 10, 11, 19-21, 22, 25, 26f, 28-30, 37
439: 12f, 19f, 23f, 28f, 31, 40, 41′*
440: 1f, 2-4, 4, 5-7, 7, 7f, 9, 11-15, 15f, 19f, 23, 24, 25, 31, 33, 34f, 36, 37, 37f, 41, 45f
441: 12f, 17, 23, 24, 24f, 26f, 33f′, 35f, 40-42, 43, 44, 44-442:1
442: 3, 15f, 16-21, 25, 28, 32-34, 39f
443: 10, 15, 20f, 24, 36, 38f

* The asterisk indicates that there are two different types of end rhyme in the same line. In the case of 439:41 they are not both perfect rhymes.

444: 8f, 11, 19f′, 28f
445: 1, 5f (S:x) 4f, 5f, 21f, 25
446: 2f, 21f, 22f, 27f, 29f, 32, 40, 43, 45
447: 4, 4f, 8, 12, 12f, 17, 19f, 35, 38, 38f, 39f, 43
448: 8f, 10-12, 18, 25f, 29f, 34, 34f
449: 8, 17f′, 30, 34, 42
450: 30f, 32f, 34
451: 3, 6, 15-17, 19, 19f, 22, 35f, 37f, 39
452: 2, 14f, 20, 21, 31f, 34, 35, 41, 42f
453: 2f, 6f, 11f, 21, 39f
454: 1f, 8, 9, 9f, 11, 20f, 24f, 25f, 29, 37f
455: 6-8, 10, 18, 22f, 24, 25, 25f, 29f, 39, 41
456: 6f, 17, 19f′, 22-24, 24f, 25f, 32, 40f
457: 10, 16f, 24f, 26f, 27f, 39, 45
458: 1, 5′, 7 (S:xi) 1, 5, 9f, 16f
459: 2f, 9, 11-13, 13f, 14-16, 21, 27f, 35f
460: 2f, 4, 11f, 25, 27, 33f, 36, 41
461: 3, 20, 28, 32, 33f, 37f, 40, 41, 43-45
462: 12f, 23f, 28, 29f, 32, 32f, 37f, 42′, 44
463: 9, 10f, 19f, 23, 29f
464: 5f, 14-16, 29, 33, 33f, 35f, 37-39, 44f
465: 2f, 4, 6f, 24f, 27, 29f, 35f, 38-40, 43f, 44, 44f
466: 3f, 9f, 10f, 12, 15, 17f, 20f, 22f, 29f, 30, 32, 43
467: 3f, 5f, 6f, 10, 16, 21, 22, 29f, 37
468: 1*, 3, 7f, 10, 11, 19, 24f, 32f, 39
469: 6, 6f, 8, 10, 12f, 16f, 17f, 20, 22f′, 28f, 32f, 33, 35f, 36f′, 38f, 41-43, 44f, 46f
470: 1f, 3f, 7f, 10, 12f, 14, 22-24, 28f, 31f, 33f

SERMON 4 (340)

7: 1f, 14-16, 18f, 23′, 25
8: 1, 3f, 15f, 17f, 24, 25, 38f, 40, 44, 44-46
9: 25f, 31f, 38, 39f, 47
10: 6f, 25f, 34f
11: 1f, 5f, 8, 11, 12f, 22, 23, 25, 26f, 33f, 45f
12: 9, 10, 12, 18f, 20f, 22f, 24f, 31, 32, 33, 40, 41′, 41f, 44
13: 5f, 9f, 15f, 18, 22f, 24f, 26, 31f, 32f, 34, 36, 40f, 46
14: 2, 9, 12, 20, 25f*, 26f, 29f*, 31f, 33f, 34-36, 43, 43f′, 45f, 46f
15: 10f, 11, 28, 29f, 36
16: 3, 5f, 7f, 22-25, 27, 27f, 34f, 35, 39f
17: 1, 15, 23, 25f, 30f, 34f, 38′, 44f
18: 8f, 25f′, 28f, 43, 46f
19: 2, 4f, 9 (W:ii) 19, 21f, 24f, 25
20: 2f, 5, 9f, 11, 20-22′, 24, 32
21: 2-4, 8, 10f, 11, 13, 15f, 20f*, 23f, 24f, 29f, 31f, 33, 38, 41f

22: 3f, 6f, 9, 21f, 24, 24f, 27f, 28f, 33f′, 37f, 39
23: 7f, 9, 13, 17f, 21f, 22-24′, 28f, 38f, 44, 45f
24: 3f, 4f, 7f, 15, 16f, 17, 23, 24, 28f, 31, 41, 44, 45f
25: 4-6′, 20f, 29, 29f
26: 5f, 6, 12, 15, 16, 17f, 23, 24, 28f, 30, 34
27: 3f, 5f, 9, 12f, 23f*, 25, 30, 33, 34f, 38f, 43, 44
28: 3, 3f′, 4f, 8f, 10, 27f, 32f
29: 1f, 2, 4, 6, 7f, 8f, 13, 14f, 15f, 18f, 23f, 27f, 35-37, 86, 41f, 46
30: 1, 2, 3f, 4f, 6, 26, 29f, 33f, 36f, 44f
31: 10, 10f, 12, 22-24, 26f, 28f, 32f, 34, 35f, 37f, 39f, 44, 46
32: 11, 16-18, 19f, 26, 31f, 33f, 35f
33: 6 (W:iii) 11f, 15f, 19f
34: 5, 9, 22f, 25, 25f, 41, 42-45
35: 1f, 4, 16, 26, 29, 31, 35, 36, 38f
36: 2, 9, 19f
37: 1, 3, 5f, 6, 14, 17f, 18f, 27, 33f, 36f, 44f, 47f
38: 12-15, 16-18, 35, 37, 38
39: 8, 12, 21f, 24f, 34f′, 37
40: 3, 16-18, 27f, 32f, 40f, 42, 44
41: 3, 6, 11f, 22f, 27, 28f, 36-38
42: 13f, 19, 21, 32f, 40f
43: 22, 39f
44: 5, 10f, 12, 20f, 26f, 36f, 37, 41f, 45
45: 7, 10, 12, 15f, 16f, 30, 33, 35, 37, 41-43, 45, 46
46: 2, 4f, 13, 27

SERMON 5 (200)

207: 8, 20
208: 4, 6f, 11, 12-15, 18f, 19f, 21, 25f, 33f
209: 3, 11f, 20f, 21, 24, 25, 29f, 41f
210: 3, 7f, 9, 11f, 12f, 16, 18f, 23, 27, 29, 30f, 34, 38, 41
211: 4, 6, 9f, 14f, 16f, 23, 24, 32f
212: 4, 5f, 7f, 10, 23f, 25f, 27, 27f, 35f, 36f, 43, 44, 45
213: 3f, 10, 13f, 21, 22, 36, 37f
214: 5f, 8f, 25-30
215: 5f, 6-8, 16f, 21f′, 30, 34f, 38, 41f
216: 1f, 10, 11, 17f, 21, 27f, 37f, 39, 40f
217: 4, 18, 28f, 32f
218: 2, 4, 7, 12f, 35f, 38f, 39f
219: 18f, 30f (W:xviii) 4f, 5f
220: 9f, 10f, 11f, 41, 43f
221: 6, 11, 11-13, 29
222: 3, 5-7, 23, 35, 36, 40f, 42
223: 2f, 3f, 9, 14, 16-17, 21f, 24, 25-27, 27, 28f, 33, 35
224: 1, 10, 16, 23f, 26, 32-34, 36′, 38f, 41f

225: 5f, 7f, 8, 8f, 12, 13f, 15f, 18-21, 19f, 20, 21f, 31f, 34f, 37, 38f, 39f
226: 12, 20 22, 27f, 38
227: 3f, 6f, 7f, 14f, 16, 17, 23, 24, 31f, 34, 38
228: 1f, 6f, 7f, 9f, 13, 14, 18f′, 25-28
229: 4f, 18f, 29f, 30f, 33f, 39f, 43, 43f
230: 1f, 6f, 11, 12, 22, 24f, 32f, 35
231: 13, 18, 21f, 27
232: 2, 4, 9-11, 11f, 32f, 40f
233: 4

SERMON 6 (406)

273: 1, 2, 5f, 12f, 28f
274: 5, 8f, 20, 30, 33f, 38, 39f, 44
275: 19, 23f, 25f′, 28-30, 32f, 37-39, 39f, 40f′, 42′
276: 3-5, 9, 11f, 16f, 22f, 29, 32f, 36f
277: 6, 11, 15f′, 28, 31, 36, 36f, 37, 40f, 43
278: 19-22, 28f, 35f, 38-279:3
279: 3f, 7f, 29, 32
280: 4f, 13, 35, 40f′, 42f
281: 9f, 12f, 20f, 25f, 29f, 30f, 35f
282: 1, 2, 4f, 8f, 10, 12, 13, 19, 22f, 28f, 29f, 34, 39f
283: 2, 3, 5f, 7f, 9f, 16f, 17, 37f
284: 15, 16f, 29f, 31f, 37
285: 4f (W:xxiii) 1′, 2, 8f, 13, 18-21, 28f
286: 2f, 6f, 8f, 16f, 23, 23f, 29-31, 32-34, 44f
287: 6, 8, 15, 17*, 18f, 19, 21, 32-34, 34f, 43, 44f
288: 4f, 5f, 12, 13, 15, 17f, 22f, 26f, 33, 34f, 36f, 40, 41f
289: 5, 7, 12, 15, 16, 27, 28, 29, 34, 35, 37
290: 8f, 13, 16f, 19, 20f, 22, 25, 27, 33, 38-40
291: 1, 1-4, 9, 15, 16f, 22-25, 27, 32, 34f, 39f, 41, 41f
292: 1f, 2f, 4, 5f, 9, 11-13, 15, 23, 42
293: 1f, 2, 6f, 10, 17f, 26, 27, 32f, 33-35, 38, 40, 44, 44f
294: 2, 6, 8-11, 16, 24, 30
295: 1, 6f, 23f, 25f, 28, 29, 32
296: 1f, 7, 9, 12-14, 22f, 23, 24, 27f, 36, 36f, 37f
297: 9f, 20f′, 23f, 24f, 27 (W:xxiv) 2f
298: 2f, 14, 16f, 20f, 31
299: 8, 12f, 23f, 37f, 39f, 40-300:1
300: 6, 8f, 10f, 13, 14f, 18, 22, 26f, 34-36′
301: 4f, 6f, 7f′, 19f, 23, 24-26, 27f, 44f
302: 6f, 39
303: 3, 10f, 14f, 18f, 19f, 23, 23f, 28, 31, 32f, 37f, 39f
304: 5, 6, 8f, 11, 21f, 28f, 35f, 42
305: 1, 4f, 11-14, 16f, 28f, 29f, 32f, 39, 42f
306: 3f, 5f, 9f, 11, 12, 15, 16, 18-20, 22-24, 25f, 26-35, 30, 38-40

307: 1, 2f, 9f, 11f, 13-15′, 25f, 30, 34, 37, 38, 40f, 42f, 43f
308: 4-6, 8, 9-14, 14-16, 23f, 27
309: 8, 9, 27f, 28f
310: 5f, 7-9, 9f, 14f, 18f, 26f, 27, 29-311:2
311: 13, 14, 15f, 18, 21, 28f, 30f′, 41, 42, 43, 44f
312: 2f, 4, 16f, 24, 31-33′, 37f, 40, 41-46
313: 2, 4f′, 9f, 10, 16, 16-25, 36f, 38f, 45
314: 1f′, 10-14, 16f, 20f, 29f′, 31f, 35, 41f
315: 3f, 4f, 9, 14f, 14-17, 18, 20, 28, 29
316: 3-6, 4, 7, 21f, 25f, 29, 31f, 35, 37-317:2
317: 6, 7-12, 14, 14f, 16f, 23f, 30, 34, 37-39, 40, 43f
318: 5-9, 11f, 14, 15f, 18f, 20, 22-25, 33, 33f
319: 8, 17, 23-25, 31, 32f, 33f, 38, 39f, 42
320: 1, 5f, 9, 14, 18f, 30-32′, 34f, 38f′

3. *Polyptoton*

SERMON 1 (70)

331: 12-14, 22
332: 25
333: 30f, 41
334: 1f, 33, 38, 41, 46f
335: 19, 27f, 26f
336: 20f
337: 34f
338: 25f, 35-37, 36f
340: 41
341: 7f, 9
342: 21-23 (S:ii) 7-9
343: 3, 14f, 24, 24-26, 44
344: 21, 23-25, 28, 28f, 29f, 33, 37f, 43f
345: 19, 27f, 29f
346: 9, 17f, 37f
347: 2, 32f, 39
348: 6, 23, 43
349: 23, 37, 39f
350: 13f, 15, 22
351: 20f, 40
352: 21
353: 26, 28f, 32-34
354: 4, 8, 11f, 47f
355: 3, 7, 15f, 17f, 23, 30f

SERMON 2 (86)

381: 1-3, 6, 7f, 18
382: 4f, 3-6, 9f, 18-20, 24f, 31f
383: 2f, 3-6, 7-9, 26
384: 2f, 3f, 17, 28f, 30f
385: 30f, 40
386: 4f, 30f, 43f
387: 33f, 35f
388: 7-9, 11f, 16, 19f, 39f
389: 1-4, 12-16, 20, 28, 30
390: 18
391: 4f, 28f
393: 12, 14-16, 31
394: 5, 23
395: 4f, 10, 40f
396: 35f, 43
397: 4f, 40f
398: 34f, 36f, 42f, 44f
399: 2, 6f, 6-8, 7, 10-12, 11-13, 17, 17f, 18, 36f
400: 2-5, 21f, 24f, 32f, 36-38
401: 17
402: 8f, 14, 15, 15f, 19f
403: 14f, 26, 27-29
404: 34f, 40
405: 7, 34f, 35f
406: 13, 14

SERMON 3 (109)

431: 4-6
432: 12f, 41f
433: 4, 7, 17f, 42f, 45f
434: 15f, 22f

435: 30f
437: 2f, 14, 17f, 36-38
438: 13f, 25f, 32, 32-34
439: 3, 28-30, 29f
440: 2-8, 10
441: 3f, 27, 31-33, 38f
442: 23, 28, 44f
444: 12
445: 1f (S:x) 26-28
446: 1f, 14, 37f
447: 1f, 3f, 21, 25f, 28, 37f, 41f
448: 1f, 7f, 18f, 23f
449: 17f, 24f, 34-37
450: 34, 37-39
451: 9f, 41f, 42
453: 1-4, 7f, 37-39, 38f
454: 2, 4f
455: 2f, 6f, 24, 41
456: 8, 9, 28, 33f, 43f
457: 7-9, 28, 35f
458: 1-3 (S:xi) 10, 10f, 12-14, 22ff
459: 3f, 12, 35
460: 5f, 6-9, 9f, 45f
461: 7f, 9, 14
462: 27, 21-31
463: 10
464: 32-36
465: 4, 10, 22f
466: 1, 7
467: 2f, 37
468: 1f, 14f, 21f, 40f
469: 39-41, 41-44
470: 1, 4, 15f

SERMON 4 (141)

7: 1
8: 3-6, 7f, 23f, 26f, 39f, 44-46
9: 18, 40f, 47
10: 21f, 28-30, 32-34, 40f
11: 3-5, 4f
12: 5f, 7f, 24f, 44f
13: 7f, 10-12, 16-18, 38f, 41
14: 2f
15: 12, 19f
16: 17, 18, 42
17: 1f, 22f
18: 36, 44f
19: 2f, 10f (W:ii) 9-12
20: 17f, 28, 39f, 42-44
21: 15, 18, 20-22, 31f, 37-40
22: 20-22, 29
23: 28f
24: 9f, 42f
25: 20f, 27-29, 31f
26: 4f, 26f, 39
27: 7, 12f, 28-30, 39f
28: 11f, 19f, 21f, 28, 36f, 42-44
29: 8f, 23f, 30f, 32-34, 44-46
30: 12, 31f
31: 10, 46
32: 33f
33: 1f, 15-18 (W:iii) 16
34: 8, 11, 17f, 34f
35: 17, 32
36: 3f, 32f, 33f, 35, 38f, 39, 40f
37: 9, 41-43, 42, 47f
38: 6, 15f, 28-30, 36f, 37f
39: 11, 14, 21-23, 28, 28f, 32
40: 8-10, 13f, 14-16, 21-23, 31f
41: 1f, 14f, 24f, 32f
42: 11f
43: 40f, 43, 44
44: 1, 3f, 5f, 13, 14, 14f, 15-17, 16, 20f, 37, 38
45: 6f, 7, 20, 28, 35, 36, 39, 45f

SERMON 5 (55)

207: 5f, 17-19, 17-20, 20-208:1
208: 4f, 10f, 17, 22
209: 2-4, 14, 24-26, 37f, 41f
210: 9-11, 20f, 21-23, 26f, 31f, 34
211: 6-8, 11-13, 13f
212: 20f
213: 28f
215: 6
216: 3f
217: 2f, 34f
219: 22f, 27f
220: 37f
221: 5-7, 19f
222: 26

223: 26-28, 34f
225: 17f
226: 10f
227: 2f, 20, 28, 31, 39
228: 33
229: 24f, 29
230: 14, 19f, 34f
231: 1f
232: 7f, 27f, 32-34, 33-35, 34f

SERMON 6 (136)

273: 10, 27
274: 4f, 6f, 21, 34-36
275: 10f, 28f
276: 7f, 19, 29-31
277: 1-3, 3f, 11, 27f, 43-278:1
278: 10-12, 37f
279: 1f
280: 31f, 38-40
281: 10f, 28, 30f, 32-34, 35f, 41f
282: 9, 18-20, 19-21, 20
283: 25-27, 27-30
284: 19, 38
285: 4f (W:xxiii) 3f, 16f, 33f
286: 2f, 18-20
287: 27-30, 38-41
288: 33-35, 34-36
289: 5f, 10f
290: 38f
291: 5f, 35f, 42f
292: 24f, 38f
293: 8-10, 26f, 39f
294: 19f, 42, 42-44
295: 1-4, 3-5, 5-7, 28f, 37, 37-39
296: 3f, 22f, 24f
297: (W:xxiv) 2f
299: 18f, 19f, 36-38, 37f
300: 10-13, 30f
301: 9-12
302: 38f
304: 8-10, 11f, 34f, 35-38, 43, 44
305: 5, 27f, 41f
306: 1, 16f, 23f
308: 13f
309: 1, 5f, 10f, 10-12, 14f, 18-21, 22-24, 22-25
310: 19-23, 23f
311: 4-6, 16f, 18f, 20f, 23f, 29-34
312: 5, 8f, 28f, 36f
313: 3f, 8f, 24, 26-28, 29
314: 2-4, 20f, 37f, 42f
315: 43f
316: 11-17
317: 14f, 36-39
318: 28-30, 35
319: 3f, 4f, 8-10, 14, 20f, 20-22, 21f, 28, 31-33, 31-34
320: 28-30

II. FIGURES OF INCLUSION AND EXCLUSION

A. Ellipsis—Pleonasm

Ellipsis

SERMON 1 (10)
335: 9
338: 19-21*, 26f*, 32-35
339: 28-30*
342: 5 (S:ii), 11*
351: 31f*
353: 30f
355: 14f*
SERMON 2 (20)
383: 12
385: 15
387: 13f
389: 20f, 21
393: 24, 33f, 34
397: 40
399: 26f, 45
401: 19f*
402: 28f
403: 8, 9, 24*, 42
404: 31

*The asterisk indicates a series.

405: 16
406: 21

SERMON 3 (38)

431: 6*
432: 15
433: 16
434: 5
436: 36
437: 40f, 41
438: 2, 3, 31
439: 21, 21f, 42f
441: 6
443: 7
444: 6, 16
446: 15
447: 5, 20f
448: 30f*
449: 34f
450: 10f, 34f*
451: 34f, 42
452: 20f*, 32f
454: 1, 2
457: 20, 27
464: 15f, 28
465: 14, 19
468: 39
469: 3-5*

SERMON 4 (29)

9: 24
10: 2-4, 22
11: 30*
18: 23f*, 34
22: 37f*
24: 16, 19
27: 9f
29: 13-15*
31: 12f*, 18f
32: 3f, 6-9*
34: 12f
36: 21
38: 14-16*
39: 7-10*, 24, 39, 40

SERMON 1 (73)

331: 2
41: 32
43: 25, 31-33*
45: 29, 32f, 38
46: 27-31*

SERMON 5 (15)

207: 17-20*
208: 9, 30
209: 11f
217: 14-16*
219: 5
221: 11, 42
222: 41
224: 13f, 14*, 15
226: 5, 9
228: 11*

SERMON 6 (33)

274: 9, 23f*, 32*, 38
275: 21
276: 19f, 24, 24f
277: 9, 14
278: 9f
279: 8
280: 30
281: 5
289: 9
290: 41
292: 34f*
293: 17
294: 24f*
296: 19
297: 24-26*, 27
298: 12f
301: 34, 36f*
303: 26f*
308: 5
310: 3f
313: 11
315: 31
317: 40
319: 45
320: 39

Pleonasm

332: 36′

′ This mark indicates doublets

333: 12′, 12f′, 18′, 25, 36
334: 24′, 25′, 31, 34
335: 34′, 41′
336: 2′, 10f, 11f′
337: 6f′
338: 25′
339: 13
340: 6, 21′, 26′, 33′, 44
341: 2f′, 7f′, 15′
342: 22 (S:ii) 1f′
343: 6′, 7′, 12′
344: 16′, 35′, 39′
345: 29′, 31′, 34′, 37′, 38′, 41
346: 3, 20′, 29′
347: 35f
348: 5f′, 9, 11, 24f′, 41f′
349: 11′, 32′
350: 20f′, 33, 40′
351: 15′, 17′, 41′
352: 9′
353: 3′, 41f′
354: 3′, 7f′, 10′, 11f, 16′, 18′, 32, 46′, 47′
355: 3, 8′, 14′

SERMON 2 (115)

381: 11′, 25f′
382: 29f′, 33′, 38′
383: 20′, 25′, 31f′, 38f′
384: 1, 5, 6, 7, 22f′, 39f
385: 1f′, 4′, 11′, 19′, 23′, 24f′, 32′, 32f′, 36′
386: 21′, 22
387: 1f′, 8′, 41f′
388: 14, 21′, 25f′, 30′, 32, 33′
389: 4, 9′, 14′, 18′, 19′, 22′, 30′, 34′, 41′
390: 4′, 9′, 11′, 13′, 14f′, 15′, 17′, 27′, 40f′
391: 16′, 17f′, 26′, 27′, 29′, 35′
393: 4f, 21, 22f′
394: 2′, 14′, 20′, 30′
395: 4f, 29′, 35
396: 5f′, 22, 24′, 38′, 43′
397: 10, 23, 37′, 40f′
398: 9′, 21′
399: 20′
400: 21′, 29′, 36′, 38′, 39′, 41′
401: 2′, 16′, 25, 34′
402: 6′, 9′, 20′, 30, 42
403: 7′, 8′, 19′, 26′
404: 13, 14′, 36′, 38′
405: 18, 20′
406: 3′, 16, 24′, 37f′, 41′
407: 4′, 7′, 8′, 11f′

SERMON 3 (147)

431: 1f, 5
432: 2, 3, 9′, 22′, 37′
433: 1f′, 8′, 11, 17′, 44′
434: 25′, 27′, 36, 41, 43f′
435: 14′, 24′, 30
436: 6′, 25f′, 39
437: 4f, 15′, 33′
438: 15′, 20f′, 38′
439: 16′, 18′, 21, 32f, 34
440: 11f′, 30′, 31f′, 33′, 34f′, 36′, 38′, 41′
441: 9f′, 20′, 25f′, 36f′, 41f′
442: 10′, 27f, 32′, 34′, 42′, 44f
443: 38f′
444: 10, 20f, 38′
445: 5′, 9′ (S:x) 4′
446: 3′, 7′, 30′, 38f′
447: 4′, 11′
448: 2′, 11′, 13′
449: 39′
450: 12, 25f′, 27′, 36′, 39, 39′
451: 16′, 22′, 25f′
452: 15′, 16f, 26′, 28, 37′
453: 14′, 21′, 40
454: 9′, 20′, 29′
455: 9f′, 10f′, 17′, 22′, 37, 39′
456: 6f, 39f′, 40f
457: 25′, 40
458: 6′
459: 8f′, 11f, 30
460: 12f′, 18′, 19′, 35′, 37
461: 20′, 24′, 29f′, 39′
462: 6′, 22, 25f, 31, 32, 38′, 41f′
463: 8′, 9′, 11′, 24, 40f
464: 5f′, 13, 32f′, 44f′

465: 5′, 22′, 27′, 28f
466: 23′, 37′
467: 16′, 36, 37′
468: 10f′
469: 27′, 27f′, 37′, 38′
470: 17f′, 28, 33′

SERMON 4 (114)

7: 2′, 21f
8: 3′, 5′, 30, 36′, 40
9: 31f, 40′, 42, 44, 45, 47
10: 27′, 37′
11: 9′, 11′, 23, 28′, 45′
12: 2′, 6′, 10f′, 32′, 33f, 41′
13: 5f, 14f′, 29′, 31f′, 38
14: 15, 27′, 37′, 39′
15: 7f′, 17′
17: 8′, 14f′, 24, 29
18: 4, 23, 27
19: 10′ (W:ii) 15′, 29′
20: 11′, 32′
22: 5′, 14, 42
23: 1′, 8′, 18′, 20′, 37′, 40′
24: 3′, 8′, 19f′, 30f′, 33′, 34′, 41′
25: 2′, 6′
26: 4′, 17′, 18′, 22′, 24′, 27, 34
27: 12f′
28: 43, 44
29: 35′
30: 6′
31: 15′, 25f′
32: 5′, 40, 42′, 45′
34: 44′
35: 23f, 25-27, 31
36: 2′, 2f′, 30′, 34′
37: 3′, 43f′, 47′
38: 2′, 38f′
39: 12′
40: 5, 24f′, 27′, 37
41: 1, 10f′, 11′, 13′, 14′, 42′
42: 41′
43: 44′
44: 31′
45: 22′
46: 5f′

SERMON 5 (49)

208: 11′, 12′, 17′
210: 6′, 10, 19′
211: 9′, 14f′, 26′
212: 5f′, 34f′, 35f′
214: 3f′
215: 15′
216: 9f′, 10′, 40′
217: 4f′, 15′, 37′, 39f′, 43f
218: 9f′
219: 6′, 25′
221: 10, 12, 15, 16, 23′, 33′
222: 23′, 37
223: 37′
224: 32′
225: 10′
228: 10′, 11, 14
229: 16′, 18f′
230: 5′, 17f, 21, 30f′
231: 22′
232: 1′, 2′, 4′

SERMON 6 (130)

273: 4′, 16, 19′, 20
274: 26, 30′, 37, 42
275: 3′, 7′, 21′, 23f′, 30
276: 4′, 8f′, 29′, 36′ 37f
277: 19′, 40f
278: 29′, 35f′, 36′
279: 7f′, 26, 39′, 41f′
280: 11′, 24f′, 35
281: 9′, 10f, 19′
282: 11′
283: 17′, 18′
284: 9′, 38f′
285: 3′ (W:xxiii) 1f′, 3′, 22f′, 30′
286: 9′, 11′, 12′, 27′, 39′, 40f′
287: 1′, 4′, 6′, 17′, 22′, 29′, 32′, 41′
288: 2′, 5f′, 28′, 35′
289: 8, 14′, 16′, 27′
290: 1
291: 7′, 37′
292: 7f′
293: 2′, 9, 44′
294: 27, 29′, 30′
295: 3′, 5′, 15′, 21′

297: 10′, 14, 16′, 22′
298: 3′
299: 7f′
300: 6′, 12′, 42′
301: 44
302: 5′, 25f′, 39′
303: 12′
304: 5′, 23′, 25′, 29
305: 6, 18′, 30′
306: 30′
308: 1′, 4, 7′, 15′, 22′
309: 10f′, 16f′
310: 9′, 15f′
311: 25′
312: 7′, 9′, 14′, 33′
313: 2′, 10′, 37f′, 39′
314: 2′
315: 4f′, 8′
316: 28′
317: 14′, 16f′
318: 14′, 23f′, 38′
319: 15′, 20′

B. Of Connectives

Asyndeton

SERMON 1 (63)

331: 21-332:24[12]
332: 4-6[4], 10f[4]
333: 16[6]
334: 5f, 9f[5], 30, 43-335:3[4]
335: 13f, 17-19[4]
336: 32f[4], 42f
337: 4-6, 6-8, 9-15[5]
338: 2[4], 7-9[4], 10-13[4], 15-19, 31-33
339: 10-12[4], 28-30[4], 41-43[4]
340: 7-10[5], 19-27, 32f, 41-43
341: 7-10, 26-30[6]
342: 15f[6] (S:ii) 9f[5]
343: 1f, 22f, 28, 45f[4]
344: 11-13[5], 15f, 21-23
345: 27-29[7], 37f, 44
346: 36-38[5]
348: 1, 3
349: 2f
350: 25-28[4]
352: 6-8[4], 24-28[8], 30-32[4], 39f[4]
353: 8[4]
354: 44-46
355: 9, 10-13[6], 14f[4], 17f[4], 18f, 19f, 27f, 38f
356: 1f[5], 3-5, 9-11

SERMON 2 (53)

381: 30
382: 1[4], 11-13[4], 35-37[6]
383: 4-11, 24-26[4], 41f, 42f
384: 2-4, 20, 23f, 28f, 30f, 35-38[7]
385: 12, 18-20, 40
386: 33f, 37f
387: 20, 28
389: 10-12, 19f[4], 23-27, 40-42[4]
390: 6-8, 26-35[9]
393: 10f, 24-26[4], 28-30[5]
394: 23-26[6], 26-28
395: 4f, 24f[4], 26-29[4], 30-32
396: 15-19, 41-44
397: 25f, 41f
398: 22-27[6], 27-30[5]
399: 1f
400: 1f, 15-17, 34f
401: 18-20, 22f, 23f, 25-27
402: 4-9[9]
404: 44-46[5]
405: 40

SERMON 3 (78)

432: 19f[4], 26-28, 28f[4]
434: 44
435: 9-12[6], 26-40[4], 40-436:1[6]
436: 2-4, 9-12[4], 34-37
437: 4-8[4], 10f[9], 14-17[4], 30-32
438: 7-9[4], 10-12, 21f, 29f
439: 17-22[5], 22-24, 22f, 34-37

[12] The superior figure indicates the number of members in a series. It is not used for series of but three members.

440: 2-5[5], 6-8[4]
441: 13-16[4], 22-28[6], 33-37[8], 38-45[9]
442: 5-8
443: 36-39
444: 8f, 18f, 26-28[5], 37f
446: 21-23[4], 24f, 44f
448: 34f
449: 22f
450: 6
451: 36-39[5]
453: 5f[4], 20-24
454: 11-13
455: 2-5, 20-24[5], 30-32
456: 18-20, 21-24[6]
457: 7f[4], 9-11[4], 18-20[4], 22f
458: 4-6[4] (S:xi) 4, 9-11
459: 6-8[4], 35f
460: 16
461: 29-32
463: 32-37, 37-39[4]
465: 4f, 7-10[4], 29f
466: 8-11[14], 20f, 30-38[7], 42f, 45f[4]
467: 3-9[9], 22-24[4]
468: 22f, 38-40
469: 15-18[7], 35-37
470: 3-8[4], 30-33[4]

SERMON 4 (83)

7: 5f[4], 14f, 18f, 20f, 27f
8: 38f
9: 15-19, 25-27[6]
10: 1-4[4], 33-37[4]
12: 9-11[4], 11-13[4], 20f, 21-23[5], 30f, 32-35, 41f[6]
13: 7-9, 24f, 45f
14: 6-9[5]
17: 12-15, 43-45[4]
18: 28f
19: (W:ii) 14-17, 24-28[10]
20: 25-27[4], 30f, 37-41
21: 3f[5], 10-14[4], 28-32[5], 36-39[4], 40-44[4]
22: 34f, 36-38[4]
24: 3-5[5], 15-17[4], 19f
26: 18-20[4]
27: 17-20[5], 38f, 42-45
28: 4-6, 23-26, 31f
29: 7-19[8], 12-15[5], 19-21[4]
30: 2-5, 20
31: 26-29[5], 31-37[8]
32: 16-20[4], 26-29
33: 4-7
34: 38-44[5]
35: 28-32[6], 32-34, 37-44[5]
36: 12-15[10], 16-26[6], 36-40[5]
37: 27f, 40-42[4], 44-46, 47f[4]
39: 7-10[5], 33-36[5], 36-38[4]
40: 3f, 5f, 27-30[4], 40-42
41: 33-35[4]
42: 16-19[4]
43: 41-44:2[8]
44: 4-5, 25-28
45: 33f, 45-46:1[5]
46: 1-3[4], 27-31[5]

SERMON 5 (36)

207: 5f
210: 9-11, 23f
211: 22-27[5]
212: 12-15[5], 21-24[9], 26-29[6]
215: 4-7, 15-17[4], 22-24
216: 21
218: 31-33[4]
219: 1, 20-23[5], 30
220: 35-37
221: 28f
222: 4-8[6], 25f, 31f[5]
223: 37-224:2
224: 11f, 13f[4], 22-24, 29-30[6]
225: 17-22[4]
226: 1f, 13f, 18f[5], 38-40
227: 1f, 24f[5]
229: 3f, 13f[4], 33f[4]
213: 17-19[5]

SERMON 6 (74)

273: 21-25, 29-274:2
274: 19-21[6], 22-24, 38, 43-275:7[9]
277: 3f, 6[4], 11[4], 15, 29-31[4]
278: 35f
279: 38f
280: 12-23[5], 13-15, 23-25[5], 34-41[5]

281: 21-24[5]
282: 15-17
284: 9-11
285: 27-30[8]
286: 13f
288: 15-23[10], 43
289: 3f
290: 25-27, 39
291: 20f, 30-32, 40-42[4]
292: 9, 15-18[4], 27-30[4]
293: 36-40
294: 23-25, 27-32, 35f
295: 21-24[6]
296: 1f, 36f
298: 8-10
299: 6-10
300: 14f, 41-301:3
301: 10-12[4], 16[4], 24-27[5], 35-37[4]
303: 24-27, 39-304:7[6]
304: 18-20[5], 33f
305: 17-19, 19-21, 25f
306: 30-32
307: 11f
308: 23f
309: 27-29
310: (W:xxv) 11-17[7]
311: 31-33[6]
312: 2-4[4], 44-313:1[8]
313: 5, 9-11, 20-22[4]
314: 42f
315: 29f
316: 6f
317: 35-37[4]
318: 26[5], 33-37
319: 32f[4]
320: 1-5[4]

Polysyndeton

SERMON 1 (94)

331: 10f, 12-15
332: 8f, 16-18, 22-26[4], 29f[4], 40f
333: 7-9, 15-27[4], 40-42
334: 7f, 8-13, 15f, 17-19[4], 34-36[6], 38-40[4]
335: 14-16[4], 24f, 42-46[7]
336: 4f, 6f, 7f, 8f, 9f, 37
337: 2f, 26-29[4], 29f, 37-40
338: 15-18, 19-21[4], 26f, 38-40[4]
339: 2-5, 6-8, 12-14, 17-20[4]
340: 3-5, 9-16, 21-23
341: 21f[6], 39f[4]
342: 1-4, 17-21 (S:ii) 7f
343: 10-12, 13-18, 20f
344: 1-6, 21f, 43f[4]
345: 23f, 40-42, 45f
346: 14f, 42-44[4], 44, 41-347:3
347: 16f, 23-25, 27-29, 30f, 33, 37-39, 40-43
348: 23-25, 43f
349: 3-8[4], 35f
350: 16, 19-21, 42
351: 9-11, 12f, 17-19, 19-21[5], 23f, 30-32[6]
352: 4f[4], 10-12[5], 37f, 40-43
353: 1f, 29-31, 37-43
354: 9-11[4], 12-16, 21-24, 25-27
355: 4f, 33-38, 40-43[5], 44f[4]
356: 8f

SERMON 2 (90)

381: 1-7[4], 20-24
382: 2-10[4], 22-30[4], 32
383: 1-4, 4-11, 43f
384: 4f, 7f, 16-18, 25-31, 32-34
385: 6-8, 8, 14-18[4], 23f, 34-37
386: 15f, 17-19, 36f
387: 7-9[4], 29, 31f, 32f
388: 7-10, 12-14, 15f, 18f, 38-41
389: 1-5, 43, 44
390: 4-6
391: 3-5, 15-17, 22f
392: 7
393: 16f, 18f, 32f, 33-35[4]
396: 18
397: 18-21, 20, 27f, 30f

[4] As in *asyndeton*, the superior figures indicate the number of members in a series which contains more than three.

398: 4f, 16-18, 30f, 39-41
399: 5f, 11f, 16-20, 25-27[4], 26-28, 37f
400: 4f, 8, 12f, 18f, 20f, 25-29[7], 34, 38f
401: 5f, 7f, 10-13
402: 7-9[5], 9f, 36-39, 45f
403: 15-18, 23-25, 27f[4], 42f
404: 12, 19-22, 29-31, 36-40[4], 46-405:3
405: 14-16, 38
406: 25, 33f
407: 5[4], 12-16, 17-19[5], 20[4], 24f[4]

SERMON 3 (123)

431: 5-7, 12f, 16-19
432: 3-5[5], 21f, 32, 42-433:2[5]
433: 7-11, 12f, 15-18, 23f, 30f, 33f[5], 41-43
434: 4-6, 13-15, 31-35[4], 39f, 42-44
436: 5-8[6]
437: 22-26
438: 1-5[4], 27f, 39f
439: 38-40[4], 41
440: 9, 19-21, 23f, 37f, 39f
441: 15, 9-11, 21-25[5], 27-29, 31-34[4], 40f
444: 19f, 28-30, 32-34[4], 35f[4]
445: 6-8[4], 26-28
446: 27f, 41-43, 44f
447: 4f, 42-448:1
448: 30-32
449: 5-10, 41-450:1[12]
450: 5f, 17f, 32-35
451: 17, 30-36[5]
452: 9-12, 17, 20-23[5], 31-33, 34f, 40f
453: 16-19[7]
455: 32-34[6], 35-37, 40f[5]
456: 4f, 8-11, 20, 25-30[4], 31f, 41
457: 3f, 11-15, 15-17, 26-29[5], 33, 35f, 44
459: 26f, 37f[4], 41-43
460: 11-14, 24-28, 29, 42f
461: 24f, 33f, 36-38, 39-41, 42-44
462: 2f, 4f, 8f, 27-30[4]
463: 17-19, 20-22[4], 23-26, 26f, 27f
464: 30f
465: 2f[5], 9f, 24-29, 25-28[4], 43f[9]
466: 24-26, 30f
467: 6f, 13f, 25f
468: 18f, 32-34
469: 2-5[5], 9f, 12-15[5], 24f, 31-33[4], 46f
470: 4-7, 8f, 14f, 20f

SERMON 4 (155)

7: 3f, 7-9, 25-27
8: 1-6, 11f[5], 20-27[11], 44-46
9: 2f, 4-7[4], 10-12, 24f, 38f, 43-46[6]
10: 4f, 5-7, 10-12, 12-14, 14-16, 21f, 25f, 30f, 37f
11: 7-10[6], 29f, 33-35[6], 42-44[5], 45-12:2[4]
12: 4f, 9, 29f[4], 31, 44-46
13: 21f, 31-34, 41-43
14: 3-5, 25-28[4], 34-36[5], 41-43[4]
15: 1, 10-11[4], 15-17[4], 27f, 28-30[4]
16: 3f, 21-26[9], 35, 36f
17: 15-17, 16-19, 25-29, 29-32[4]
18: 6f, 8-10[5], 23f, 32f, 33f, 40-43[5], 45f
19: 2-4, 46[8] (W:ii) 21f
20: 22-25
21: 24-27[7], 37f
22: 16-22[4], 22-25, 32f, 41-43
23: 7-9[5], 12-15, 17-20[4], 21-24[5], 24[4], 28-33[5], 30, 32f, 37-39[5], 40f[4], 41-23:1[11]
24: 5-8[4], 20f, 24f, 32, 33f
25: 6f
26: 12f, 16, 23f, 43-27:6[9]
27: 7f, 16f, 17f, 31f[5]
28: 13-15, 15f, 20-23, 32f, 35[4], 41-29:2[6], 45-29:1[4]
29: 1-3, 2, 3f, 18f, 22-24[4], 43
30: 13-15[4], 26-28, 42f
31: 11f, 39f[4], 43

32: 1-5[4], 5-9[5], 9-11, 23f, 30f, 36-38[4], 43-46, 46
33: 4-6[4], 16f
34: 5f[4], 9-15[15], 22-24[4], 30-33[4], 33
35: 14f[4], 39, 44-36:4[6]
36: 21-23[4], 36-37[4]
37: 1-3, 31-33, 35-37[4], 37-40[4]
38: 10, 12-16[7], 18-21[5], 36-39[5], 43-39:2[6]
39: 9-10[4], 10[4], 41-40:2
41: 3[5], 19-21[4], 35f
42: 32f
43: 33f[4]
44: 5-7[6], 12, 39f[4]
45: 30-33[4], 37

SERMON 5 (75)

207: 13-16[4], 16-20[4]
208: 4f, 8-15[7], 13, 20-21[5]
209: 1-3, 10-13[4], 14-17, 30-34[4], 34f, 40-210:1[4]
210: 3, 5f, 27f, 30-33, 40f
211: 4f, 7f, 20-22, 27f, 28, 30, 30-35[10]
212: 7f[4], 9-11, 16-19
213: 9-11, 31-34[4]
214: 15-16[5], 17-18[4]
215: 2-4, 5f, 14f, 29f
216: 29
217: 1-4[4], 14f, 20f, 30-32[4]
218: 4f, 21-23[5], 23-26[4], 29-31[5]
219: 5-8, 15-20, 16-18
220: 11f, 41-221:3[8]
221: 8[4], 12f
222: 3f, 12f[4], 27f[4]
224: 15f[5], 17-19[4], 24-26[4], 26, 38f[4], 41
225: 12f, 37f, 39f
227: 18f[4], 28f
228: 1f, 6f[5], 8-10
229: 30f[4]
230: 5f, 25, 33f[4]
231: 2f
232: 32f
233: 4f

SERMON 6 (109)

273: 4-7, 9-11, 17f, 24f
274: 31-36[8], 36f, 39f
275: 40f
277: 13f, 21f, 28
278: 5, 20-23, 23-25, 24f, 26-29, 39-279:2
279: 2f, 15f[5]
280: 18f
282: 8-11
284: 5f[5], 7f, 14-17[5]
285: (W:xxiii) 16
286: 6f, 14f, 18-21, 32-34
287: 16-18, 19-21[4], 24f, 27-30, 30[4], 38-41[5], 44-288:1[4]
288: 13f
289: 1-6[5], 6f, 11f
291: 15-17[5], 20-25[4]
292: 2f[4], 4f[5], 33-35, 39-45
293: 11f, 15-20, 20f, 41-294:1[5]
294: 10f, 16f, 25-27[4], 36f, 38-42[6]
295: 25f[5]
296: 31f
297: 23-26[5]
299: 8f[4], 23-25, 35-37
301: 14-19[5], 17, 21-23
302: 26f, 36-41[4]
303: 30
304: 1f, 6f, 35-38[5]
305: 23-25, 37f
306: 6-8, 11-14[4], 24-26[5], 27-29[4]
307: 27-29, 30f
308: 41-309:1[4]
310: 13f
311: 12-14, 42
312: 7-9, 16f[4], 36-42[8]
313: 23f, 36-39[4]
314: 1-5, 8-9[4], 10-14[10], 14-17, 25[4], 28-35[4], 30f, 37, 39f, 43, 44f
315: 9f, 39-42
316: 3[4], 12
317: 9f, 30-35, 39-43[4]
318: 11f, 15-18[6]
320: 31-34, 33f

C. Of Predicatives

Prozeugma

SERMON 1 (8)
333: 36-38
337: 26-29[4]
338: 19-21, 25-27
339: 28-30[4]
342: (S:ii) 7f
351: 31f[4]
355: 14f[4]

SERMON 2 (5)
385: 14-18[4]
393: 29f[4], 33f
401: 18-20
402: 23-25

SERMON 3 (7)
431: 5-7
439: 21f
448: 30-32
450: 32-35
452: 20f
455: 33f[4]
469: 2-5[5]

SERMON 4 (9)
11: 29f
18: 23f
22: 36-38[4]
30: 12-15[5]
31: 11-13
32: 5-9[5]
38: 14-16[4]
39: 7-10[5]
43: 29-33[4]

SERMON 5 (4)
207: 16-20[4]
215: 22-24
224: 11-13[4]
228: 1f

SERMON 6 (6)
273: 31f
292: 33-35
294: 23-25
297: 24-26[4]
301: 35-37[4]
303: 24-27

Hypozeuxis

SERMON 1 (24)
331: 21-332:30[18]
334: 5f
335: 17-19[5], 24f, 41-44[5]
336: 17f
338: 7-9[4], 10-13[4], 14-20[7]
340: 3-5, 7-9, 19-23[4]
341: 17-22, 39-41
344: 32-34[5]
346: 36f
347: 27-29, 40-44
351: 9-11, 19f[4], 30f
352: 40-42
355: 9-14[7], 18f

SERMON 2 (27)
382: 2-10[4], 22-30[4]
384: 2-4
386: 33f
387: 28
388: 12-14, 38-41
389: 19f[4]
390: 6-8, 26-35[9]
391: 15-17
393: 28f
394: 23-26[6], 26-28
395: 26-29[4]
397: 18-21
399: 37f

[4] In *prozeugma* the superior numbers are used when a series contains more than three clauses.

[18] As in *prozeugma*, superior figures indicate the number of members if the series contains more than three clauses.

401: 22f, 25-27
402: 7-9[5], 36-39
403: 42f
404: 19-22, 36-40[4], 44-46[6], 46-405:3
407: 12-16

SERMON 3 (58)

432: 26-28, 42-433:2[5]
433: 15-18, 41-43
434: 13-15, 31-35[4], 39f, 42-44
435: 9-12[6], 36-40[4]
436: 2-4, 34-37
437: 4-8[4], 14-17, 22-26, 30-32
438: 7-9[4]
439: 1-5[4], 34-37
442: 5-8, 21-25[5], 31-34[4]
443: 38f
444: 9f
445: 26-28
446: 27f
447: 42-448:1
451: 30-36[5], 36-39[5]
452: 40f
453: 20-24
454: 11-13
455: 2-5, 20-22, 30-33[6]
456: 18-20, 25-30[4]
457: 15f, 25-29
460: 11-14, 24-28
461: 33f, 39-41, 42-44
462: 27-30
463: 23-26, 32-37
464: 3-5[4], 35f[4]
465: 2-4[5]
466: 15-19[4], 30-38[7]
467: 6f
468: 18f, 38-40
469: 12-15[5]
470: 3-8[7], 30-33[5]

SERMON 4 (54)

8: 11f[5], 20-27[11]
9: 2f, 4-7[4]
10: 1f
12: 32-35, 44-46
13: 31-34
14: 41-43[4]
15: 15-17[4]
17: 11-20[8], 25-29, 29-32[4], 43-45[5]
18: 33f, 40-43[5]
19: 2-4 (W:ii) 14-17
20: 22-25, 37-41
21: 2-5[6], 10-14[4], 28-30[4], 40-44[4]
22: 16-22[4], 22-29[5]
23: 12-15, 28-33
24: 15-17
26: 43-27:6[9]
27: 42-45
28: 13-15, 23-26, 41-29:2[6]
29: 7-19[8], 19-22[4]
31: 10f
32: 16-20[4], 26-29, 43-46
33: 4-7
35: 37-44[5]
36: 16-26[6], 36-40[5]
37: 31-33
38: 12-14[4]
39: 41-40:2
40: 41-43
42: 16-19[4]
43: 41-43, 44-44:2
44: 4f
45: 30-33
46: 1-3[4]

SERMON 5 (17)

207: 8-15[7]
209: 10-13[4]
211: 22-24
213: 15-17
215: 2-4, 4-7, 29-31
217: 30-32[4]
219: 11-13, 20-23[10]
222: 25f
223: 37-224:2
224: 22-24
225: 37f
229: 3f[4]
232: 11f
233: 4f

SERMON 6 (34)
273: 21-25, 43-275:7[9]
278: 24-27
280: 12-23[5], 34-41[5]
282: 8-11
287: 27-30
289: 6f
291: 30-32
292: 15-18[4], 27-30
293: 15-20, 36-40, 41-294:1[5]
294: 27-32, 35f
296: 37f
299: 6-10, 23-25
300: 41-301:3
301: 14-19[5]
302: 36-41[4]
303: 39-304:7[6]
304: 33f
305: 19-21, 23-25
307: 27-29
310: 11-17[7]
312: 36-42[8]
314: 28-35[4], 39f
316: 6f
317: 35-37
320: 1-8[6]

III. OTHER STRUCTURAL DEVICES

A. Of Modification

Parathesis

SERMON 1 (18)
332: 43f
333: 16
334: 13
336: 30, 42
338: 42
340: 11, 22, 37f
344: 26
345: 2, 34
348: 20
349: 10, 33f
351: 9
354: 28f
356: 9

SERMON 2 (5)
385: 25f
387: 31
394: 9
400: 44
401: 33

SERMON 3 (19)
437: 1
439: 8f, 21f
440: 36
441: 14f
443: 8
444: 25
446: 24f
449: 9f, 18f, 30f
450: 30f
452: 15f
454: 31f, 33
456: 33
457: 30f
468: 41
469: 27

SERMON 4 (41)
9: 19f, 38
10: 32, 40f
11: 39
14: 11, 19
15: 25
16: 34
19: (W:ii) 15
20: 34
21: 31f
22: 4, 9
23: 25
24: 12f, 30f
27: 14, 25, 44
28: 1, 3, 17f, 31
30: 13f, 15, 20, 29
31: 21, 22, 44f
32: 12
36: 27f

38: 42*
40: 5, 6
43: 34
45: 7, 33f
46: 23

SERMON 5 (19)

207: 21
209: 23f, 32, 33
210: 18
212: 9, 21f
213: 7, 39
216: 20
219: 5
220: 38
221: 18
223: 7, 37
225: 7
226: 18
230: 13
231: 16

SERMON 6 (54)

274: 11, 27
275: 8, 35f, 41f
276: 21, 35, 42
277: 2, 3, 5, 10, 11, 12, 16, 39
282: 10, 35
283: 17
287: 16
289: 5
290: 15
291: 13*
292: 10f
293: 38f
295: 13, 15
297: 13, 21, 21f
298: 6
300: 9
301: 28f
302: 31
303: 10, 16, 17, 18, 19, 20, 23
304: 15
307: 4, 9
309: 11, 22
313: 2f, 4f, 6f
316: 33
317: 5f, 28
319: 13

Hebraism

SERMON 1 (38)

332: 14, 23, 40
334: 14
335: 8
336: 24, 35, 43, 44
337: 15, 16, 42
338: 13f
341: 24
342: 20f (S:ii) 6
343: 6, 7, 38
346: 34
347: 4f, 16
348: 36
349: 8, 42f
350: 14, 15, 20, 26, 28
353: 2
354: 15f, 17. 22, 28, 37
355: 19, 27

SERMON 2 (17)

381: 10
383: 1
385: 12, 16
387: 7
388: 42f
390: 2, 6, 8
392: 27f
393: 11, 19
398: 44
399: 2f
403: 20
405: 15
407: 13

SERMON 3 (44)

431: 22
432: 23

* The asterisk indicates that the are two examples of *parathesis* in the same line.

433: 34f
434: 35
435: 34
436: 11f, 25
439: 38, 38f
440: 43
442: 34, 41
446: 10f, 11f
450: 1, 4, 5f, 38, 42
452: 3, 30
453: 38f
455: 10, 15, 22
457: 40
461: 14, 43, 44
462: 5, 33
463: 33
464: 31, 35
465: 8, 28
468: 7, 8, 9
470: 21, 23, 24, 26, 28

SERMON 4 (30)

8: 19f, 41
9: 10, 13, 41
10: 4, 10, 15f, 32, 38f
11: 13f, 35
12: 35
14: 42
15: 29
16: 2, 20f, 22, 24
18: 40
19: 22f
20: 33
22: 26
26: 26
27: 28
31: 9, 24
36: 42
37: 39
39: 8

SERMON 5 (9)

208: 6f, 15
209: 4f, 8f, 15
210: 6
224: 35
226: 17
232: 41

SERMON 6 (15)

274: 36
287: 17
291: 32
293: 14
294: 31
295: 35
296: 13
297: 21, 22
307: 26
311: 2
312: 10, 31
314: 8
318: 41

Hendiadys

SERMON 1 (38)

332: 22
335: 4f, 37
337: 8, 15, 16, 43
338: 8, 34f, 43
339: 25
340: 10, 24, 39f
341: 24
343: 8, 29, 30
344: 6, 22
345: 13, 14, 35f
346: 27
347: 14
348: 33
349: 30, 30f
350: 9
351: 39
352: 5, 37f, 30
353: 27f
354: 9f
355: 22, 29, 35f

SERMON 2 (39)

381: 11
382: 5, 16
383: 34f
384: 11, 12, 15, 21, 43
385: 18, 22f, 40f
387: 26, 29f

388: 10f, 40
389: 4f, 9f
391: 18f, 24f, 33, 36
393: 22f
394: 18
396: 29
397: 1, 2, 8, 38
398: 13f, 22f
400: 5, 23
401: 14
404: 8, 12, 45f
405: 2
406: 2

SERMON 3 (64)

431: 3
432: 4, 16, 22
433: 12f
434: 33f
436: 36
437: 5, 39f, 43
438: 25, 27
439: 19, 28, 30, 40
440: 1, 4, 43
441: 13, 33, 39
443: 5
444: 10, 18, 35, 38
446: 32
448: 27
449: 2, 29f, 33f, 43
450: 4, 5, 24, 30
451: 39
453: 39
454: 31
456: 11, 29f
457: 7
458: 3 (S:xi) 8f
459: 7, 31
460: 7
461: 11, 13
462: 35, 39
463: 37
464: 39, 42
465: 23, 28, 42
466: 42, 45
468: 27, 33f
470: 20f, 22

SERMON 4 (78)

8: 15f, 40
9: 12f, 22
10: 7, 19f, 25, 33
11: 22
12: 5, 18, 19, 24, 34f, 44, 47f
13: 5, 6f, 36, 40
14: 4, 5, 7, 8f, 9, 17f, 20
15: 21
16: 27, 33
17: 5, 6, 10, 33f
18: 12, 24, 27, 38, 45f
19: (W:ii) 22, 24, 24f, 25, 29
21: 11
22: 8f
23: 9
24: 2, 3, 4, 5, 12, 25f, 35
26: 15, 19
27: 15f, 20, 35, 43
29: 25, 27
30: 22, 36, 45
31: 17
32: 11
33: 3, 18
34: 15f
35: 38, 40
36: 20, 22, 38
37: 28, 29
42: 13

SERMON 5 (43)

208: 14, 29
209: 5
210: 1, 7f
211: 1, 3
215: 3f, 16, 17
216: 1f, 16, 17, 30
217: 5, 23
218: 1, 4
221: 11, 25f
222: 1
223: 25
224: 1, 26f, 31, 36
225: 13, 15f, 16, 18
226: 22, 34, 35

227: 12, 27
228: 9, 16, 31
231: 17
232: 2, 4, 12, 18

SERMON 6 (94)

273: 6, 22f
274: 20f, 40, 40f
275: 33, 36
276: 16
277: 4, 23f, 36
278: 6f, 34
279: 41
280: 18, 38, 44
281: 31
282: 15, 16
283: 3, 7f, 16, 19, 22, 30
284: 10, 20, 30
286: 1, 6, 14, 21
287: 22, 35
288: 9, 11f, 26, 34
289: 15
290: 9, 16
291: 29f
292: 28
293: 3
294: 28, 33, 37, 40, 45
295: 44
296: 11, 41f
297: 17, 26
300: 13
302: 31f
303: 7
304: 1, 24f
305: 43
306: 3, 14, 35, 38f, 40
307: 37, 42
308: 24, 30
309: 9, 14
310: 8f, 18f, 24f, 25f
311: 11
312: 1, 33, 39
313: 1f, 15
314: 8
315: 3, 41
316: 19, 31f
317: 4, 5, 34
318: 15f
319: 11, 39f
320: 15

B. OF GENERAL SYNTAX

Hyperbaton

SERMON 1 (10)

334: 3, 5, 46
336: 40
339: 6
340: 34f
343: 9f, 13f
351: 41f
356: 4

SERMON 2 (10)

383: 1, 6
389: 31
390: 21
393: 5
395: 36f
399: 45
400: 45f
403: 27f
405: 40

SERMON 3 (17)

433: 5f
439: 33f
444: 5f
447: 17, 28
452: 21, 33
453: 24, 34, 40
457: 13f, 19f
458: 5f
462: 39, 41
463: 25
470: 25

SERMON 4 (25)

8: 8

10: 7f
11: 11
12: 39f
13: 31f
14: 16, 21f
16: 12
17: 4, 34f
20: 29
22: 16, 20
24: 37
28: 43
29: 7, 25
30: 8, 29
32: 46f
34: 20f
38: 19
41: 42
43: 43
46: 20

SERMON 1 (2)
343: 21
355: 14

SERMON 2 (8)
385: 15
389: 20f
391: 36
392: 19
395: 29, 32
399: 3
403: 1

SERMON 3 (13)
431: 8
432: 25
434: 5
441: 28, 44
442: 2
444: 24
450: 41
458: 5-7
460: 6, 24

SERMON 5 (7)
208: 6f
209: 22
210: 16, 21
220: 9
225: 38f
228: 12

SERMON 6 (13)
280: 4f
283: 6f
289: 22f
290: 10
299: 9f
301: 41f
303: 21f
307: 2f
310: 16
314: 32, 47f
315: 32f
319: 43f

Enallage
463: 39f
468: 23

SERMON 4 (10)
13: 39
19: 18
21: 26
26: 24, 42
27: 40
35: 14, 32
45: 25, 39

SERMON 5 (5)
209: 11f
211: 33
217: 17, 24
225: 33

SERMON 6 (5)
279: 2
291: 17
296: 29
299: 19
315: 22

APPENDIX C

Figures of Thought

I. FIGURES OF SIMILARITY AND DISSIMILARITY

A. Involving Comparison

1. *Comparatio*

SERMON 1 (44)

333: 8, 9f, 11-13, 19, 20, 20f, 24f, 37, 37f, 39*
335: 9f, 25-27, 38-41
336: 5-10, 11-13, 39f
337: 42′
338: 1f′, 26, 26f, 40-43
339: 16f, 20f, 41-340:3
340: 9f*, 43f
343: 4-7, 9f
344: 5-7′
345: 10f, 14-16
346: 27-34
347: 11-20, 22-25, 37-41
349: 23-27
350: 12-15, 20, 21-23
351: 3f
354: 31f, 47-355:5
355: 5-8

SERMON 2 (34)

382: 35-42′, 43f′
386: 7, 31-33
387: 35f, 36f
388: 6-8, 16, 19f′, 35-37
389: 3-5, 19, 20f, 38
391: 3, 4, 5
394: 28-30
397: 4f, 22f
398: 19-22
399: 23-28
401: 3f
402: 7, 7f, 17f
403: 8-10′, 11-17
404: 15-17, 39-43
406: 20, 24-26
407: 3-8′, 21-26

SERMON 3 (41)

431: 14-16′
432: 10-13, 35
434: 34f
435: 7f, 12
436: 18-20′
438: 18f, 20-23
439: 11-14
441: 7f
442: 1-4
443: 25-27, 42f′
445: 2f, 6-11
447: 37f′, 40-42′
448: 7f
449: 36-38, 38f
450: 7f
453: 8-15, 28-30
455: 16-18
457: 34-40
458: (S:xi) 13
459: 17f
460: 40f
464: 4f, 11-14, 30-32, 40f

f As in the preceding appendices, the letter *f* is used without a period to denote the following line.

* The asterisk is used to mark the lines that contain two examples of *comparatio*.

′ This mark is used to designate examples of *comparatio* which express an inequality.

465: 10, 10f', 22f, 24-26
467: 29f'
469: 1-7, 39-43
470: 24f

SERMON 4 (42)

10: 1-4
14: 2f, 15-20'
17: 3-5, 6-8
18: 28-30, 34f'
22: 35-40, 41-45'
23: 6f, 14f
24: 23-27, 34-36
25: 20, 40-26:3'
26: 6-10
28: 19f
29: 29f, 30f, 33f', 35-37
30: 5, 9-12, 12f, 14, 15
33: (W:iii) 17, 17f
34: 1-3
35: 4-6, 40f, 41f'
37: 1-6
39: 30f, 31f'
40: 15-18, 31-33, 31-34
41: 1-4
44: 17-19
45: 14f

SERMON 5 (26)

210: 7f
211: 13-15
212: 4f
213: 12f, 36-39, 38f
216: 14f, 29-31, 42-217:6
217: 17-20', 33-35'
218: 11-13
219: 29f
220: 11-13
222: 7-9, 9-11, 21-24', 38f'
223: 17-19, 22-25, 31f
227: 3f
228: 13-17
229: 42-230:1
231: 22-24, 23-25

SERMON 6 (57)

274: 16f', 28f
277: 27f, 42-278:3
278: 32f
281: 14f, 35f
282: 8f
283: 5-7
286: 44
287: 6-8, 16-18', 21-25
288: 3-6
290: 30f'
291: 21f, 22f
292: 10-12, 12-14, 41f*, 43f
293: 2-4', 21f
294: 24f
295: 2-4, 6-9, 28f
298: 30, 32-34
299: 20f, 35-37, 39-300:2
300: 22f, 23
301: 7-9, 32f
304: 14
305: 37-40
306: 22f
307: 8-10', 32f
312: 5f
315: 15-17', 39f'
316: 2f', 18f'
317: 15-18
318: 10-12
319: 2-5, 8-10, 12f, 14-18, 30f, 35f, 37
320: 14f

2. *Simile*

SERMON 1 (17)

332: 4, 5*, 5f
33: 18f
335: 41f, 45f
336: 2, 34, 43f
337: 35f

* The asterisk is used to mark the lines that contain two examples of *simile.*

343: 6, 7, 35-38*
352: 26f
354: 12

SERMON 2 (22)

381: 17f
382: 3, 39
384: 7, 20f
385: 43
387: 4, 5, 14f, 25, 41, 43f
388: 2f, 10, 13
389: 19, 19f, 20
390: 7
391: 34f
400: 9
402: 6

SERMON 3 (20)

433: 36
434: 41-44
436: 31, 31f, 34-437:1
439: 43-440:8
449: 21-23, 33f
454: 10f
455: 25
459: 23
462: 38f
464: 29f, 44f
465: 5f
466: 27, 27f
469: 30f
470: 3, 12f

SERMON 4 (22)

7: 10, 10f
9: 43
10: 9f
11: 1f, 40
12: 47
17: 16f, 42
22: 7f
23: 15f
32: 38, 38f
35: 24f
39: 27
40: 41f, 42f, 43f, 44
41: 37f, 42f
45: 30f

SERMON 5 (39)

207: 6f, 7
211: 17f, 29f, 30f
212: 3, 15f, 18
216: 15f, 32f
217: 31f
218: 14f
219: 23-27
220: 40f
221: 6-8, 9f, 13-17
223: 19
224: 11*, 11f, 22f, 23, 26f
226: 1, 1f, 7f, 12f, 26f, 27, 27f, 39f
227: 6f, 22f, 34f
228: 32, 32-34
231: 29-232:2
232: 1, 39f

SERMON 6 (53)

273: 13f
274: 8, 9
275: 2f, 6*
277: 42-44
283: 13, 14, 22f
284: 16f, 33
286: 30, 30f
287: 13*, 37f, 42
288: 24, 25*
290: 24
293: 8, 16f
294: 40f
295: 34f
297: 10f
299: 14f, 32, 33f, 37f
300: 5, 18, 18f
301: 37
302: 6, 6f
304: 13*
305: 26, 41f
306: 23f
307: 27f
309: 8-10, 13
310: 19f
314: 28-36, 47f

315: 2
316: 8
318: 7-9
320: 17, 17f

3. *Parable*

SERMON 1 (1)
335: 12-19

SERMON 2 (1)
381: 9-15

SERMON 3 (4)
447: 15-18
461: 42-462:10
464: 37-45
468: 15-20

SERMON 5 (4)
213: 26-32
216: 14-20
218: 21-29
219: 5-13

SERMON 6 (2)
303: 36-39
305: 41-43

4. *Enthymeme*

SERMON 1 (48)
333: 10-13, 31-34, 36-38
334: 8-12, 31-33, 41-45
335: 1, 2, 2f, 6f, 46
336: 5-7, 14f, 17, 23
337: 9-11
338: 35-38, 40f, 44-339:2
339: 16-18
341: 14f
342: 18-20
344: 43-345:2
345: 3-6
346: 16-18, 22-26, 44-347:1
347: 1-3
348: 30-32
349: 9-16, 33-35, 35-37
351: 11f, 39f
352: 10-13
353: 6f, 19f, 24f, 29-33, 40-43
354: 8-12, 12-14, 18-21, 47-355:2
355: 2-5, 6-8, 23f, 29-31, 43-356:5
356: 8-10

SERMON 2 (46)
382: 16-20, 30-34
384: 7-9, 28-31
385: 18-20, 26f, 42
386: 4f, 39f
388: 46-389:3
389: 21-24, 27f, 29f, 40-390:2
390: 2-7
391: 2-6, 8f, 14f, 22-28
392: 15f
393: 19-28
395: 32f
396: 41-397:3
397: 6-8, 13-15, 18-22, 33-35, 36-39
398: 32f, 41-43, 44f
399: 33-36, 42-45
400: 31f, 32f
401: 23-28, 37-41
402: 13-16, 38-41
403: 42-404:1
404: 33-35
405: 19f
406: 1-3, 13-16, 24-26, 27-30

SERMON 3 (69)
432: 38f
435: 27-30
438: 7-11, 16-18, 28-31
442: 2-4, 9-12
443: 11-15, 18-20, 20-23, 23-25, 41-444:4
444: 4-6, 34-36
445: 4-9
447: 18-21, 28-31, 31-34, 34-36, 38-40, 40-43
448: 13-16, 23-25
449: 6-8, 16-20, 23-25, 40-450:3
450: 35-38
451: 1-4, 4-8, 9f, 19f, 23f, 30-36

452: 33-35
453: 28-31
454: 8f, 13-16, 28-30
455: 9-12, 29f
456: 9-11, 11-13, 15-17, 25-35
458: (S:xi) 16-18, 18-20
459: 3-5, 10-13, 16-18, 33-36
460: 27f, 36-38
461: 38-40
462: 12-15, 24-27, 43f
463: 6-10, 17-20
465: 7-12
466: 7
467: 27-29
468: 23-26
469: 8-11, 23-26, 28-30, 46-470:3
470: 17-24, 27-29

SERMON 4 (26)

8: 12-18
9: 33-35
11: 15-18
12: 3-5
14: 16-18, 38-41
17: 2-5
18: 25f
19: (W:ii) 29-20:6
21: 33-35, 38-40
22: 3-12
24: 30-38
26: 3-5
29: 24-26
30: 40f
31: 9f, 23-25
34: 34f
36: 35-37
37: 10-12, 26-28
40: 10-12, 34-36
45: 8-10
46: 12-14

SERMON 5 (28)

212: 32
215: 13-15
216: 5f
217: 10f, 13-16, 23-27, 29f
222: 16-18, 39f
223: 22-25, 34f
224: 17-20
225: 9-11, 23f, 34f
227: 23f
228: 8-11, 11-13, 22-25
229: 42f
230: 1-4, 5-7, 23, 24f
232: 8-10, 11-13, 14-19, 29-32

SERMON 6 (52)

273: 20-22, 25-27
274: 4-6
275: 9f
276: 7-9, 9-17
278: 3-7
280: 25-28
283: 14-16
285: 3-5 (W:xxiii) 9f, 18-21
286: 28-31
287: 25-29
290: 18f, 33, 35, 38, 38-40, 42-291:2
291: 3f, 5f, 7, 8f, 35-37
292: 7-10, 15-18
295: 38-40
296: 2f
297: 21f
301: 20-23
305: 13-15, 19-22
306: 14-18
312: 18-21, 28f, 30-34
313: 12f
314: 1-5
315: 23-25, 34f
316: 21f, 22
317: 33-35, 35-39
319: 28-31, 35-39, 40f, 42-44
320: 8-10, 14-17

5. *Epanorthosis*

331: 19f
332: 30-34*

* The asterisk marks the lines that contain series of *epanorthosis.*

334: 23-25, 40f
337: 3f
339: 24f
342: 21f
344: 3-5, 41f
345: 3f, 16f
346: 34-36′
347: 28f
348: 26-28*
349: 29-31*
351: 2f, 25-28*
354: 44f
355: 21-23

SERMON 2 (11)

382: 3f
386: 20f
387: 17-24′
392: 4-6
393: 40-42
394: 14-19
395: 6-8
397: 22-24′
404: 11-13
405: 32f, 36f
406: 7-9′

SERMON 3 (20)

435: 34-36
437: 41f
440: 45f
441: 31f
444: 28f
449: 10-13′, 24f
452: 12f′
456: 40-43
459: 18-20*, 36-38

SERMON 1 (10)

332: 13-16
335: 26-29
340: 3-6
342: 6-8
343: 20-23
463: 7f
464: 15f, 17f
465: 10f′, 26-28
467: 36
469: 40, 41-43

SERMON 4 (15)

8: 37-41
14: 2-6
26: 17-22′
27: 46-28:3
28: 13-16
30: 35-37
37: 4-6, 20f, 22-25, 30f
41: 14f, 35-37
43: 35-37
45: 7, 39f

SERMON 5 (7)

207: 4-6
208: 23f, 31f
209: 36f
210: 25
222: 35-37
229: 12-15

SERMON 6 (10)

275: 32f
280: 41-43
289: 20-23′
290: 7-9
291: 28f
292: 30-32′
293: 5
309: 7f
311: 44f
312: 15-17

6. *Paramologia*

346: 3-7
348: 15-20
353: 17-19
355: 20f, 24-26

SERMON 2 (21)

385: 10-14

′ This mark is used to indicate those examples of *epanorthosis* in which the correction follows the statement.

386: 30f
387: 19-24, 39-42
389: 34f
390: 19-21
391: 10-12, 32-38
392: 15f, 17-20
395: 40-396:3
397: 15-17
399: 36-38
400: 6f, 16f, 18-25, 20f, 33f
402: 36f
403: 35-40
404: 28-31
405: 34f
406: 17-19

SERMON 3 (37)

434: 30-32
435: 13-16
437: 42f
439: 6-9
441: 5f
442: 16-21
444: 7-14, 16f
446: 41-44
448: 3-5, 13-15, 42f
450: 29-35
452: 36f
453: 44-454:2
454: 4-6, 26-30
455: 27-29
456: 8-11
458: (S:xi) 20-459:3
459: 3-5
460: 9-11, 29-33, 34-38
461: 10-13
464: 28-30, 30f, 38-41, 44f
465: 16-19, 21-26, 35-39, 40-42
468: 1f
469: 31-34, 44f
470: 13-16

SERMON 4 (26)

8: 1f, 14-16
9: 29-34
12: 44-46
13: 24-27
15: 15-18
17: 34-36
18: 37-45
19: (W:ii) 10-12
21: 14-17
23: 20-29
25: 31f, 40f
28: 11-13
29: 8f
30: 31-33
31: 2-4
32: 14-16
37: 9-12, 19f
39: 29-38
40: 13-15
43: 35
45: 12-16
46: 7-9, 14-16

SERMON 5 (28)

210: 9-16, 33f, 40-211:2
211: 3-5, 8-15, 19f, 29f
212: 5f, 16-18, 37-39
213: 14f
216: 18-20
218: 29-34
219: 6f, 10f, 24-26
221: 36-38, 42-222:3
222: 8f, 36f
223: 33f
227: 9-13
229: 26-34
230: 4-7, 15-22, 41-231:4
232: 7f, 40-233:4

SERMON 6 (43)

274: 8-10
276: 11f
277: 26f, 34f
278: 3-6, 15-17
279: 31-33
280: 29f
282: 12-15
283: 1-3, 7-10, 25f
284: 5-8, 13-18, 19-22
287: 13-17

288: 24f
289: 37-40
291: 24-27
293: 18-20
294: 18f
297: 7-9, 14f
301: 9-11
302: 20-22
304: 21-24, 34-38, 43-45

SERMON 1 (2)

334: 21
343: 3

SERMON 2 (11)

381: 29
389: 35f
391: 32-41*
394: 5-8, 14-22*
395: 18f
396: 7f
398: 8-11*
402: 2-5*
403: 26
406: 10f

SERMON 3 (13)

433: 19
435: 16-18*
437: 21*, 28-30*, 34f
438: 13f
439: 43
441: 5f
442: 6-14*
464: 21-24
466: 7f
468: 13-15, 17

SERMON 4 (17)

12: 15f
15: 9-21*
16: 4f
19: 9-11
20: 11
305: 2f, 13f
310: 5-7
311: 23-26
312: 10-13, 18-20, 29f
313: 5-8, 25-28, 30-32
315: 7-11
317: 23f
318: 5-8, 24-26
319: 41f

7. *Metabasis*

21: 6
24: 27f
26: 6, 16f
27: 38-45*
29: 5f, 11f
34: 35f
35: 44f
38: 8f
42: 20
44: 29

SERMON 5 (5)

213: 30
214: 8f
219: 1
222: 13-15*
228: 28

SERMON 6 (18)

276: 21f, 34
278: 14f
282: 7f, 21f
285: (W:xxiii) 1-6*
291: 10f
292: 21-23
293: 33-35
294: 14-20
295: 11f, 27
298: 4-7
300: 6
304: 32-45
313: 47f
316: 37
319: 19-22*

* The asterisk marks examples of perfect *metabasis.* See above, pp. 140-41.

B. Involving Contrast

1. *Antithesis*

SERMON 1 (120)

331: 22
332: 1f, 14-16, 20, 21f, 31-33
334: 5, 6, 30f
335: 7f, 20, 20f, 21f, 27f, 32f, 39f, 42f, 46
336: 3, 5f, 20, 31, 34f, 41-43
337: 4, 9*, 10*, 10f, 16f, 17, 29f, 34f, 37, 38, 39f, 40f, 42
338: 3-5, 6-9, 27
339: 7, 14f, 24f, 26
340: 7, 24-28, 43f
341: 10, 13, 21, 26f, 30f, 34f, 41f
342: 1, 10f, 15f (S:ii) 3f
343: 24-26, 41-344:7
344: 8f
345: 7f, 16*, 17, 39f, 43, 45
346: 1, 9f, 19f, 40, 44
347: 4*, 4f, 11-20, 18f, 23f, 32
348: 6, 8f, 20*, 26f
349: 5, 8, 42-350:2
350: 3-5, 8f, 19f, 22f, 24, 41
351: 3f, 9*, 19, 27f, 37-39
352: 1f, 19, 32f
353: 6f, 14f, 26, 28f, 43f
354: 35, 41, 45f
355: 12f, 14, 15f, 24f, 44
356: 6f

SERMON 2 (138)

381: 6, 9, 28
382: 10, 15, 22f, 28f, 40
383: 11f, 26, 30f, 31-33, 37, 40, 43, 44f
384: 15f, 23-25, 30f
385: 7f, 20, 36-40
386: 18, 21f, 27f, 30
387: 10, 44
388: 2-5, 8, 15-20, 31, 36f, 43f
389: 1f, 6, 8f, 11-14, 12f, 22-24, 24, 31-33, 40f, 43f
390: 1, 11, 13f, 15f, 18f, 20f, 25
391: 23f, 28f
392: 4-6, 15, 41
393: 8, 10f, 12, 32f, 38, 41f, 42f
394: 7
395: 9f, 10, 24, 31f
396: 15f, 18f, 21f, 24f
397: 6f, 8-22, 23, 34
398: 3, 3f, 9, 25, 25f, 26f, 27f, 37f, 40f, 44, 45
399: 2, 6, 7f, 10f, 16, 20f, 22f, 32, 43f
400: 2, 18, 20, 20f, 25, 36, 38, 40, 41
401: 1f, 5f, 16
402: 10f, 14f, 15, 26, 29f, 40
403: 3-5, 8, 12f, 15, 17, 20, 21f, 23, 32, 43
404: 2, 23f
405: 8f, 13f, 44
406: 1, 4f, 13f, 14, 24f, 34, 40f
407: 1f, 12f, 20f

SERMON 3 (211)

431: 2f, 4, 4f, 13f, 19
432: 1f, 6-15, 8f, 11f, 18f, 23-25, 36, 38f, 42
433: 4f, 14-16, 28, 31, 41, 41f
434: 34
435: 10f, 20, 21f, 23-25, 26f, 30-32
436: 16f, 20f, 23-26, 27, 29-31, 36, 37
437: 6f, 16f, 32f, 41f
438: 13f, 39f
439: 9f, 27, 45f
440: 1f, 2-7, 9, 12f, 16-18, 22f, 35, 44f
441: 11f, 16f, 24, 31f, 40f
442: 16-21, 30-37, 39-42, 44-46
443: 5-8, 9f, 14, 19f, 20f, 27f, 36, 37-39

* The asterisk indicates that there are two examples of *antithesis* in the line.

444: 7, 8, 9f, 22f, 32f, 39
445: 8, 9-11 (S:x) 21f, 26f, 28
446: 8f, 9-11, 39-41
447: 13, 19f, 22f, 24f, 28f, 34-36, 37f, 39, 41f
448: 1f, 2f, 7f, 8f, 23f, 27f, 28-32, 37-40
449: 32f, 35f, 38-40, 42f
450: 11-14, 24, 25-29, 41f, 42f
451: 12-16, 22f, 23f, 27f, 38f
452: 18-25, 34
453: 7, 10-12, 20, 25, 44f
454: 8-11, 13-15, 19, 29
455: 10-12, 19f, 23
456: 7f, 19f, 33
457: 6, 32f, 35f, 39-41, 44f
458: 3, 5-7 (S:xi) 10
459: 6-10, 12, 17f, 20, 23, 43f
460: 4, 6, 11, 16f, 20-24, 41f
461: 1, 19, 25, 26f, 30-37
462: 2-6, 9f, 13f, 19f, 41f
463: 6, 18f, 25, 37, 39-464:1
464: 3f, 8f, 14f
465: 8, 10-12, 17, 20, 25-30
466: 1f, 3, 9f, 10f, 11f, 12, 12f, 13f, 15, 17f, 23f, 28f, 30f, 33f, 34f, 36
467: 22f
468: 3, 8, 9, 32-38, 39-41
469: 2f, 3, 4, 4f, 5-7, 7f, 9, 15f, 16*, 16f, 19f, 25f, 46
470: 1, 4-6, 32-34

SERMON 4 (196)

7: 1, 2f, 6, 10, 10f, 12-14, 17-22, 22
8: 15f, 28f
9: 2, 5f, 17, 20f, 25f, 26*, 26f, 28f, 30f
10: 4f
11: 3-5, 7f, 10-12, 27, 31, 45
13: 3-5, 6f, 8f, 16f, 21f, 26f, 31f, 46
14: 7-10, 16f, 18-20, 25f, 33f, 42
15: 7, 10f, 12-14, 35f
16: 7, 8f, 23-25, 35
17: 9f, 14
18: 27-29, 45f
19: 1f (W:ii) 10, 21f
20: 6, 7f, 8f, 21f, 30*, 31, 34f, 38f, 39, 39f, 41f, 44f
21: 3f, 20f, 24, 24f, 25, 46f
22: 3-9, 30-40
23: 8-10, 16-24, 36-41, 42-44
24: 10f, 41-45
25: 5
26: 7, 15-17, 25-27, 44f
27: 1, 2f, 4, 6, 15, 22f, 27-30
28: 7, 29f, 38
29: 3f, 15-17, 33-35, 35-37
30: 1f, 3, 3f, 4f, 10f, 19
31: 3, 5f, 10, 12, 17-19, 25, 27, 36f, 42f
32: 1f, 16, 18f, 26, 26-28, 33-35, 38f, 44-47
33: 7, 9f
34: 13f, 19f, 22-30, 34f, 39f
35: 14f, 15, 16, 17f, 22, 26f, 35, 40f, 41f, 46
36: 3f, 13f, 31f, 40
37: 1, 6, 19, 46*, 46f
38: 1, 4, 6, 25, 35-38
39: 9f, 13, 14f, 21f, 28f, 29-31, 34, 35, 41
40: 2f
41: 1f, 8-12, 19f, 29, 33, 39
42: 12, 35f
43: 12f, 23f, 27f
44: 7, 11, 13, 23f, 30f, 40f, 43f
45: 14f, 33**, 39, 41
46: 6f, 21, 22-24, 28f, 29f

SERMON 5 (80)

207: 6
208: 4-7, 15-17, 20, 26f, 34f
209: 18, 19f, 29, 41f
210: 7, 26f
211: 17f, 23, 23f, 24, 24f

** Three examples in this line.

212: 16-18, 36f
213: 7*, 22, 24f, 27f, 31
215: 6, 17, 18, 23f, 24f, 29f, 39f
216: 3-6, 15f, 32-38, 40f
217: 13, 28f, 31, 34f
218: 6-9
220: 12f, 39
221: 10f
222: 28
223: 14f, 18-20, 33
224: 10f, 20
225: 1, 17f
226: 20f, 22
227: 3f, 24f, 26-28, 40f
228: 12f, 13f, 15f, 16f
230: 2-4, 14f, 18, 23f, 34f, 39-41
231: 18f, 22f
232: 3-6, 6-10, 13, 13-19, 19f, 22-24, 30, 32f, 38-40
233: 2f

SERMON 6 (200)

273: 4-8, 10-12, 25-27
274: 4-6, 7, 10, 12, 17, 19, 26, 38, 43, 44*
275: 3f, 5, 8, 14, 32, 42f
276: 6, 8-10
277: 21, 24-26, 29f, 30, 31, 38f, 44
278: 5, 7f, 10f, 13f, 23f, 30f
280: 1f, 3-5, 13, 14, 14f, 23f, 42-44
281: 8, 12-14, 20f, 23, 28f
282: 2f, 18, 20f, 39f
283: 16f, 25, 34-37
284: 14, 16f, 18f, 29f, 30-32, 33-35
286: 2, 39f
287: 20, 21-24, 26
288: 6f, 7, 15, 36
290: 11f, 19-23, 24, 25, 26*, 36f
291: 1, 5, 23, 23-25
292: 7-10, 16-20, 24, 25
293: 6f, 10, 25f, 26f, 41, 42f
294: 5f, 27, 28, 28f, 30, 31, 33, 37
295: 8f, 10, 23f, 36
296: 9, 32f
297: 23, 23f, 24, 25*, 27 (W:xxiv) 4
298: 26
299: 8f, 12f, 19f, 38
300: 8f, 15f
301: 8f, 30, 31f
302: 31-33
303: 5, 6f, 11, 12
304: 4, 15-17, 22, 28f
305: 8, 19f, 20, 20f, 23, 25, 35f
306: 2-4, 12-14, 15-17, 41f
307: 26, 38f, 40-308:1
309: 1f, 10
310: 4, 7f, 10f, 11, 12, 12f, 14f, 15f, 18
311: 6f, 33**, 34*
312: 5, 24, 25, 46
313: 20, 28f, 33f, 40, 42, 46
314: 10f, 14, 19f, 25f, 29-31, 36, 45-315:7
315: 28f, 29, 30, 39-42
316: 8f, 21f, 28
317: 36-38
318: 3f, 16, 17-19, 35, 44f
319: 3f, 16f, 23*, 36, 37
320: 15

2. *Antimetabole*

SERMON 3 (4)

435: 25f
452: 42f
455: 15f
459: 14-16

SERMON 4 (2)

21: 18f
36: 23f

SERMON 6 (1)

308: 37

** Three examples in this line.

SERMON 1 (16)
332: 19-22
334: 2-8
335: 20-23
336: 31-337:13
338: 41-339:2
341: 30-43
343: 20-39
344: 41f, 44-345:7
347: 1-8
351: 11-25
352: 2-13
354: 30f, 36-39, 47-355:5
355: 9-32

SERMON 2 (4)
390: 19f
393: 29, 37-42
406: 30-35

SERMON 3 (34)
434: 23-25
439: 17-43
441: 19-21
443: 6, 15f, 41-444:1
446: 3-11, 30-33, 46-447:2
447: 7-9, 38f
448: 32-37
449: 34f
450: 32-34, 35-38, 43-45
451: 1-4
455: 12-15, 38-43
456: 9-13, 16f
457: 6-21, 27-29
460: 5
465: 41-466:1
466: 3f, 7, 24-27
467: 29f, 37f
468: 1f, 3-11, 12
470: 10-15

3. *Syncrisis*

SERMON 4 (26)
7: 7-11
8: 8-12
11: 38-41
12: 7f, 8-13, 44f
18: 25f
19: (W:ii) 19f
23: 6-15
26: 3-5
27: 9f, 10f, 11-13
29: 29f, 43-46
30: 40-43
31: 22f
32: 11-13, 28-31, 35-37
34: 8-22
39: 40-40:19
40: 21-26, 27-41:4
44: 42-45:1
46: 1-7

SERMON 5 (7)
207: 12f
210: 9-211:36
212: 3-5
213: 8-17
219: 18-23
224: 27-34
225: 36-226:1

SERMON 6 (14)
278: 9f
284: 20-22
285: 3-5
291: 24-37
292: 2-6
297: (W:xxiv) 1-3
298: 2f
306: 2-5
309: 11-15, 25-30
310: 19f, 28-311:2
314: 39f
315: 32-316:9

SERMON 1 (9)
335: 24, 34f, 44
341: 9

4. *Oxymoron*

344: 12f
355: 8, 40f, 41*

* The asterisk indicates that there are two examples in the line.

SERMON 2 (10)
382: 3, 31
383: 29, 29f
385: 41
393: 34
398: 28f, 29f
399: 12f
400: 37

SERMON 3 (43)
432: 6
433: 12, 12f, 13*
434: 13f, 35
436: 32f
437: 5
438: 8*, 9, 11
440: 8
441: 42
442: 32f
444: 35-37, 41, 43f
446: 21, 28f
449: 15f
456: 9f, 16, 43
458: (S:xi) 3f[4]
461: 21
462: 23
464: 28, 44
465: 18
466: 28
467: 11
468: 9f, 27f
469: 12, 13, 13f, 14f
470: 31

SERMON 4 (13)
17: 23
28: 43
32: 30
39: 7f, 8*, 9, 26f
40: 12
42: 33
44: 18
45: 38f, 41f

SERMON 5 (6)
208: 10
211: 26f
222: 13
223: 15
230: 37
233: 6

SERMON 6 (8)
277: 42
284: 15f
290: 30
294: 34
295: 39
303: 37
306: 26
308: 15f

5. *Dilemma*

SERMON 1 (1)
346: 7-10

SERMON 2 (4)
389: 27-30
398: 39-43
400: 31-33
405: 37-41

SERMON 3 (2)
442: 10-12
453: 34-37

SERMON 4 (1)
18: 31-34

SERMON 6 (3)
290: 38-40
297: (W:xxiv) 3f
306: 41f

6. *Paradiastole*

SERMON 1 (62)
331: 11-13
332: 31-34, 38-40
333: 1f, 29, 30, 38f

[4] A series of four.

334: 2f, 46
335: 46
336: 38
337: 3f
338: 32, 32f
339: 3, 5, 21f, 26, 28, 28f, 29
340: 1-3, 3-6
342: 16f, 20-22
343: 7-9, 45f
344: 1-5, 41f
345: 3f, 18f, 21f
346: 24-26
347: 12f
348: 8-10, 14f, 39-42
349: 2-4, 29-32
350: 8, 11f, 14f
351: 23, 29, 36-38
352: 13-15, 42f
353: 25, 27f, 32-34, 37-40, 40f
354: 11-14, 15, 18-21, 44f, 47-355:2
355: 2-5, 6-8, 13f, 21-23, 33-35

SERMON 2 (37)

381: 11-13, 14f
384: 22-24
385: 2-8, 13f, 43f, 45f
387: 3-5, 11f, 16f, 17f
388: 1-3, 5-7
390: 34f, 38-40
391: 1f, 25f
392: 16f, 19-22
393: 2f, 4-7, 9, 15-17
395: 25f
397: 4-6, 29f, 30f, 40f
399: 29f
400: 43-45
401: 6f, 15f
402: 32f
405: 4f, 20-22, 34f
406: 21f

SERMON 3 (64)

432: 30f, 33
434: 3f, 4-7, 22f, 37f
438: 31f, 34f
439: 33f, 35f
440: 26, 26f, 32f
441: 10-13, 37f
444: 13f, 24, 29f*, 30
445: (S:x) 28f
446: 1-3
447: 26-28
448: 12f
449: 21f
450: 45f
451: 28-30, 31, 32, 33, 34, 34-36, 42
452: 1f, 4-6
453: 38-40
454: 40-42
455: 2f, 3f, 4f, 15f, 17f
457: 13f
458: (S:xi) 5-7
462: 16f, 35-37
464: 27, 45f
465: 1f, 19
466: 8, 8f, 14f, 15f, 16f, 18f, 28-30, 31f
468: 3-6, 13f
469: 37-39, 43-45
470: 26, 26f, 31f

SERMON 4 (58)

8: 34
9: 40f
10: 20f
11: 14f, 29-31
13: 42-44, 45-14:2
16: 14-17
19: (W:ii) 11f
23: 26f, 27f
24: 41f
25: 24
26: 10f, 11, 29f
27: 32-34, 34-36
28: 33-35
29: 21f, 25f, 35-38
32: 22-24
33: (W:iii) 11f
34: 1f, 15f, 21f
36: 25f, 30-33

37: 20, 20f, 22-24, 26-28, 32f, 33f, 34-43, 44-38:1
38: 7f, 9-11, 13f, 16, 22f
39: 11f
40: 18f, 38-40, 42-44
41: 24-26, 27f, 34f
42: 19f
43: 9f, 22f, 30f
45: 29f, 32f, 39f
46: 3f

SERMON 5 (31)

209: 13f
210: 22f
213: 12-14
216: 22-24, 24f
217: 17f
218: 13f, 15f, 31-34
219: (W:xviii) 5f, 7f, 8f
220: 39
221: 1f, 5-7
222: 18-20
223: 27-29
225: 30-32
226: 30-33
227: 14-16, 17f, 31f
228: 7f, 13-15, 17f
230: 41-231:3
231: 23f, 24f
232: 1f, 23-25, 29, 41f

SERMON 6 (54)

275: 11f, 27-30
276: 11-15
279: 1-3, 17f, 30f, 36-38, 40-42
280: 30-32
281: 9-11
282: 27-29
284: 8-11, 38f
286: 2f, 8f, 21-23, 23f, 32f
287: 8
288: 31-35
292: 36-38, 42-44
293: 23f, 30f
294: 23, 24
295: 4f
296: 36**
299: 9f
300: 32f
301: 40-42
305: 3f, 21f, 24f, 42f
306: 21-23, 30f, 31, 32
308: 26, 30, 30f
309: 6f, 9f
312: 4f
313: 10-12
315: 10f, 42
316: 5, 35
317: 26
318: 11-13
320: 28-30

7. *Paralipsis*

SERMON 1 (1)

349: 17

SERMON 2 (1)

382: 45f

SERMON 3 (1)

437: 1f

SERMON 4 (4)

19: 13f
20: 16-18
24: 27f
29: 27f

SERMON 6 (2)

281: 32-37
304: 8-13

** Series of three examples.

II. FIGURES OF DESCRIPTION

A. *Epitheton*

SERMON 1 (317)

331: 18
332: 2, 4^4, 19, 21, 22, 25^2, 31, 36, 38
333: 3, 10*, 11*, 12^2, 15, 21, 23, 26, 28, 32, 37, 38, 41, 42, 43
334: 5, 6*, 7, 8, 9^5, 13^2, 14, 17, 24, 27, 28, 40^4, 35, 36, 46
335: 5, 6, 7, 11, 27, 31^2, 33, 35^2, 40, 41
336: 2^3, 7, 9^4, 12, 21^3, 24, 31, 34, 35, 36^4, 37
337: 2, 4*, 8, 9*, 27, 29, 32, 34^2*, 39^2, 40, 43
338: 3, 10, 11, 12*, 17, 19, 20, 23, 26, 35*, 39*, 40, 41, 42
339: 3, 4, 5^3, 11*, 19, 22, 24, 25, 28, 33, 34, 38, 41, 43, 44
340: 2, 5, 7, 10, 13, 14, 23, 24, 27, 28, 32, 42, 43
341: 7, 13*, 15^2, 18, 21^4, 28*, 29^2, 30, 34, 35, 39^2, 43
342: 1, 6, 8, 11, 18*, 19, 21^2, 23, 25* (S:ii) 1, 2, 4, 9, 10*
343: 21, 28^3, 30^2, 31, 36
344: 5, 18^2, 21^3, 23*, 26, 34, 37, 38, 41
345: 1, 4^2, 5, 9, 11*, 16^4, 19*, 20, 25, 26, 27**, 39*, 44^3
346: 1*, 13, 24^2, 25, 28, 32, 35, 41
347: 3, 6, 10, 31, 36, 37
348: 2*, 8, 9, 15, 41^2, 43
349: 5, 9^2, 22, 28, 30, 32, 40**
350: 11, 19, 27, 28, 29, 34*, 39
351: 5*, 9*, 15^{*2}, 16^2, 18*, 19, 28, 29^2, 30*, 31*, 32*, 38*
352: 4^3, 9^2, 11, 17^2, 20, 23, 24*, 25^2, 26*, 27*, 39, 40, 41, 42, 43^2, 44^2
353: 3, 7, 9^2, 20, 24, 31, 32, 33, 34, 41
354: 3, 6, 14, 16, 19^2, 24^2, 32, 33, 35, 36, 45
355: 1, 2, 3*, 4, 6, 7, 8^{*2}, 9*, 12, 13, 14^{*2}, 15*, 17, 21, 23, 27^3, 29, 41**, 45
356: 2*

SERMON 2 (361)

381: 1, 3*, 8, 15, 20, 22, 27, 29
382: 2, 8, 11, 26^3, 29^2, 30, 31, 33, 35, 39, 40*, 43
383: 2, 11, 12, 25^2, 29*, 30, 33*, 37, 43*

[4] The superior numeral is used to show the number of adjectives that modify the same noun.

The line given is that in which the *epithet* begins. The end of a series or of a qualifying adjective of more than one syllable as well as the noun modified are often in the following line.

* An asterisk is used to designate each additional *epithet* (i.e., noun with its qualifying adjective) in the line. For example, 10* indicates that there are two *epithets* in line 10; 10** would indicate that there are three.

384: 3, 4, 8, 11, 12, 13, 20[5], 21*, 22, 23, 24, 25, 28[2], 34[3], 40, 42
385: 3, 6[2], 7, 11, 13, 18, 22, 23[2], 27, 32, 38[2], 41[2], 42, 44, 45
386: 2*, 3, 18, 19, 21, 24, 27, 30, 34*, 35, 38, 40*, 43
387: 6, 9, 19, 23, 33, 34*, 40, 41, 44
388: 1, 11, 12, 14, 15, 17, 20, 22, 23*, 24, 29, 30[2], 31, 33[2], 35, 36, 38, 39, 41, 44, 44-45[3], 46[2]
389: 2**[2], 6[2], 8, 9[2], 12, 17, 24, 25, 27, 29, 30[2], 31, 34, 35, 36, 40, 43
390: 2, 13, 14-15[2], 17[2], 26, 37, 39, 40, 43
391: 6[2], 8[2], 9*, 16*, 21, 23, 25, 28, 29*[2], 32, 34[2], 35, 36[2], 37
392: 5, 11, 17, 18
393: 1*, 7, 8, 10, 12, 13, 15, 16[2], 20, 21*, 23, 28, 29**, 30*[2], 34*[2], 35, 38, 39[3], 41
394: 1, 4, 5, 18**, 25, 30*
395: 7, 8, 9, 10, 12, 14, 26, 27, 31, 33
396: 6*, 14, 16, 18, 21, 23, 24, 25, 29, 35, 36, 37, 39[3], 42, 43[2]
397: 2[2], 4, 6, 8, 11, 13, 14, 18, 19, 23, 24, 25, 26*, 27*, 28, 32, 35, 38, 40[3], 41*[3]
398: 9, 10, 20, 21, 22, 23**, 24*, 26*, 28[4], 30[6]
399: 29, 34, 35, 44
400: 1, 2, 4, 7, 9, 10, 17[2], 21[2], 23, 27*, 28*, 29, 32[3], 35[3], 42, 43, 44[3]
401: 10, 14, 17, 25[2], 26, 34, 41
402: 6[2], 7[3], 8, 11, 13, 14[2], 15, 17, 20, 25, 26*, 29, 38[2], 39, 40, 41*
403: 2, 4, 5, 6, 8, 11, 12, 15*, 18, 24*, 25*[2], 30, 38[3], 39, 41
404: 4, 11, 15, 22, 23, 36, 43
405: 10[2], 17, 19, 24*, 25, 40[2], 44
406: 2, 3[2], 4, 13, 14*[2], 15, 19, 28, 37, 41*
407: 11, 12, 13, 14[3], 26[2], 27

SERMON 3 (543)

431: 4[2], 5[2], 6*[2], 7, 12, 13, 14, 17, 18*, 19*
432: 2[2], 9, 10[2], 13, 14, 16, 18, 19*, 29[3], 31, 33[3]
433: 4*[2], 8, 10[2], 11, 18, 21, 26, 27, 35, 41, 42***, 44
434: 1, 2, 5, 6, 9, 13, 17, 22, 28[3], 32, 33, 34, 35, 36, 43, 44
435: 16, 22[3], 24[2], 28, 29, 32, 34[2], 37
436: 17, 22, 23, 27, 28, 31, 33[3]
437: 1, 2, 12, 33, 40, 42, 43
438: 8, 12, 13, 16, 17, 30, 33, 39[2]
439: 1, 9, 16, 18*[3], 23*, 29, 31, 33[3], 35, 39, 45*
440: 26, 30[2], 41[2]
441: 14, 18, 20[2], 28, 29*, 34, 38, 42*
442: 3, 29, 39, 44[2]
443: 10, 11, 13, 20, 28[2], 32[2], 35[2], 38*[2], 41, 42*

**[2] This line contains three *epithets;* one consists of two qualifying adjectives.

*** Four in this line.

444: 3, 4, 9, 10², 11*, 12, 22, 25, 27, 29, 34, 38, 39**, 40, 43
445: 2, 3, 11
446: 1*², 2, 4*, 5², 6, 27, 29, 31, 34, 36², 37, 38, 42*, 43*, 46
447: 20, 21*, 25, 33, 36, 37, 39, 42, 43
448: 1*, 2, 3, 4², 6*², 8*, 10, 14, 17, 18*, 23*, 24, 25, 28, 31*, 34⁴, 39*
449: 1², 7, 9, 15*, 25, 34, 36⁴, 37, 38, 39
450: 1, 3, 7, 11, 19, 23, 24, 27², 31, 32, 34, 35, 39²
451: 1, 3, 15, 21, 24, 27*³, 31, 35, 36², 41³
452: 4, 6, 15, 16, 18, 19, 26, 27, 28, 36, 37², 40, 42**
453: 1*, 2², 4, 6, 7*, 10, 13, 14*, 15*, 16, 19, 21, 24*², 27, 28, 30, 31*², 37, 39, 41
454: 2, 9*², 12, 13, 19, 20, 21, 22, 24, 29*², 31*, 34, 39
455: 4, 6, 9², 13⁴, 13², 14⁴, 18*², 19, 20, 24, 28², 31, 32, 33, 35*, 36, 37*, 38, 39, 40, 42, 44
456: 3², 4*, 7, 16, 17, 26, 29, 39², 40, 42
457: 3², 8, 9, 10, 11², 13, 17, 20, 27, 34, 35, 36, 40, 44, 45
458: 1², 3, 4⁴, 7³ (S:xi) 9, 10, 11, 14, 18, 21, 22
459: 2, 3, 6, 7, 8, 9, 13*, 14*, 15**, 18, 24³, 28, 29, 32, 34*, 36, 39, 40
460: 12, 16², 17*, 18, 20², 29, 31³, 36², 40, 41
461: 1, 3, 6*, 7², 8, 9*², 14, 19*, 20, 22², 36, 37, 40, 41⁴, 45
462: 1*², 3, 6*², 8*, 17*, 18*, 19, 23, 24, 25**, 27, 28, 29, 32, 33, 34²
463: 1, 2², 6*, 10*, 11², 17*, 22, 29³, 33, 38
464: 4, 6, 29, 30, 31, 32, 34, 37², 41, 42*², 44*²
465: 4, 5*, 15, 20, 25, 26*, 29, 37, 42, 43⁹
466: 4, 7, 8⁹, 9, 10, 11, 13, 14, 15, 16, 26, 28, 35*, 37, 38, 39, 43
467: 1, 3¹³, 12, 13, 14, 21, 23*, 29, 30, 37*, 38
468: 2, 3, 7, 10², 21, 24², 25, 28, 33, 34, 37², 41
469: 4, 5², 8, 14, 15, 19, 24, 25, 27, 32*, 33, 37, 41, 44
470: 2, 6, 8, 11, 15, 16, 17², 18**, 21, 22**, 23, 25, 28, 32, 33²

SERMON 4 (677)

7: 5, 13², 14, 16, 17, 21, 26
8: 3², 7², 8², 15, 25, 30, 34, 36², 40², 44*, 46
9: 1, 3**, 11², 12, 20², 26, 27, 29, 32, 34, 37*, 40, 42, 46
10: 8, 10, 11, 12, 13, 14, 15², 19, 20, 23, 25², 26, 27, 30, 31, 40*, 43
11: 1, 3, 4, 5*, 11, 14, 16², 17, 20, 21*², 23, 25³, 26, 27, 30, 32, 33, 34, 36, 40, 43, 45
12: 2, 3², 4**, 5, 6², 7, 10, 12, 13*, 15, 19², 21, 22**, 23, 25*, 27*, 28*, 29, 30⁴, 32*², 37*, 40, 42²
13: 1, 2, 4*, 5, 8, 9, 14, 15*, 16, 18², 22², 24⁴, 29, 31, 35, 36, 45
14: 6, 7**, 8, 9, 11, 12*, 14*, 16², 19*, 21, 22, 26, 27, 28, 29, 33, 36, 37, 40, 46
15: 3*², 5, 6*, 8, 12, 13, 15, 28, 29
16: 4, 5³, 23, 26, 33, 37, 40, 44
17: 8, 10, 12, 13, 15, 17, 18, 19, 26, 27*, 28, 35, 41*

18: 13, 24, 25, 26, 27, 35, 37*, 44, 45, 46
19: 5, 6, 10 (W:ii) 5, 9^3, 11*, 15^2, 17, 18, 20, 21, 29
20: 4, 5^2, 17, 18, 20, 23, 24, 25, 26*, 34*, 35, 38, 43
21: 1, 5^2, 9, 10, 23, 27, 33, 36, 38^3, 40^2, 43^2, 44
22: 6, 8, 9, 16, 17, 21, 27, 29, 31, 35, 36*, 37*, 38, 39, 43*, 45
23: 7, 13, 17, 18, $21*^2$, 27, 28, 31, 32, 39
24: 1, 2*, 6, 7, 8, 11, 12, 14, 15*, 18, 19, $23*^2$, 24, 27, 29, 30^3, 32, 33, 34, 35, 37^2, 41^2, 44, 46
25: 3, 6, 9, 16*, 27, 28, 30, 31, 34, 35
26: 2, 3, 7*, 10, 12^2, 15, 18, 19*, 20, 21*, 22^2, 23^2, 26, 27, 34*, 40, 42, 43*, 44*
27: 3*, 5, $7*^2$, 8, 11, 12, 14, 18, 19*, 20, 25^2, 29^3, 32, 34, 44
28: 6, 8, 15, 18, 19, 22*, 24, 26, 27, 30, 31**, 32, 33, 34, 35, 36, 37^2, 38*, $40*^2$, 43, 44
29: 1, 15*, 16, 17, 18*, 19, 22, 33, 43**, 44, 45, $46*^2$
30: 1, 4, 8, 9, 10, 18*, 20, 22^2, 27*, 29*, 39, 40*, 42, $44*^2$
31: 4*, 5^2, 6, 7, 9^2, 13, 15^2, 16, 28*, 30, 32**, 33, 34*, 35^2, 36*, 39, 42, 43^3, 44
32: 1, 4, 6, 14, 16, 20, 28, 30, 31, 32, 40, 41, 45*, 47
33: 1, 3^2, 11, 16, 17, 18 (W:iii) 12, $13*^2$, 15, 16*, 17^2
34: 3, 5, 6, 7, 15^3, 16, 21, 28**, 29, 32, 35, 38, 39, 40, 42, 44, 45**
35: 1, 4*, 11^2, 16*, 17*, 18, 21, 28, 29, 30, $32*^2$, 33*
36: 3, 5*, 11, 12, 17*, 18, 20, 21, $22*^2$, 23, 25, 26*, 27, 29, $30*^2$, 31, 34^2, $35*^2$, 39*, 40, $41*^2$
37: 5, 10, 11, 12, 15, 18, 19*, 21*, 22, 24^2, 25^2, 27, 33**, 34, 36^2, 37*, 43*, 45, 46
38: 7*, 10, 14, 16, 20, 29
39: 2, 14, 19, 22^2, 25, 26, 30, 31, 35, 37**, 40, 41
40: 3, 4, 5, 7, 11^3, 14, 20, 21, 22, 25, 27^2, 30*, 31*, 32, 33, 39, 40*, 41*, 43*
41: 5, $11*^2$, 12, 20, 24^2, 32, 35, 36, 37, 38, 39, 40, 41, 42
42: 12, 19*, 32*, 33*, 34, 35
43: 9, 13, 14*, 26, 31, 33, 37, 39^2, 41*, 43, 44
44: 1, 2*, $3*^2$, 7, 8, 16, 21, 27, 28, 30, 41, 42
45: 11, 13, 19, 20, 23, 29, 30*, 33^2, 34, 37*, 38, 39, 40, 42, 46*
46: 6, 18, 22, 25, 27^4*, 28^2, 29

SERMON 5 (288)

207: 6^2, 7, 8^2, 12*, 15
208: 1, 2, 6, 10, 12, 14, 17, 19, 27, 34^2
209: 3, 4, 5, 21, 25, 26, 37, 41
210: 3**, 13, 14*, $16*^2$, 18, 26, 31*, 32, 33, 35, 38^2
211: 4^2, 27, 29, 31, 35
212: 4, 6, 10, 12, 21, 22*, 24, $26*^6$, 34
213: 1, 3*, 7, 9, 12, 22^2, 24, 28, 29*, 38*

214: 3, 6, 7, 8, 10, 11, 16, 28
215: 4, 6*, 14, 18, 22, 23, 31*, 39*, 41
216: 1, 6, 7, 8*, 11, 13, 14, 15, 16, 17, 19, 20, 21^{6}, 22, 26, 27*, 29*, 41, 42
217: 3, 4, 5, 12, 14, 15^{*2}, 16, 18, 20*, 22*, 23, 25, 27, 29, 33, 34^{2}, 35, 40, 43*
218: 3, 30*, 33, 41
219: 17, 30^{3} (W:xviii) 5^{4}
220: 1, 5, 12^{*}, 24, 41, 42, 43
221: 16, 27, 32, 42
222: 22, 28^{2}, 35, 38*, 39, 40, 41
223: 9, 13, 14, 15, 16, 17, 18, 25, 26, 27, 28^{2}, 36
224: 11^{3}, 18*, 19, 20, 22, 23, 27, 28, 29*, 30, 31, 38
225: 2, 5, 9, 10^{2}, 13, 14, 15, 17^{2}, 18, 20, 23, 30, 34, 38^{*3}
226: 1^{4}, 6*, 7, 8, 10, 14, 22*, 26^{*3}, 31, 32, 33, 34, 36, 38*, 39
227: 3, 6, 18, 23, 30^{3}, 40
228: 1, 2*, 5, 11, 16^{**2}, 17, 25^{2}, 28, 31^{2}, 33, 36, 38
229: 1^{2}, 3*, 4, 26, 27, 34
230: 2, 3, 6, 12, 15, 18, 22*, 25, 32, 37, 40^{2}
231: 2, 4^{2}, 10, 11, 17*, 18^{*2}, 22^{2}, 26, 27, 30
232: 1, 2^{3}, 6, 7, 8, 9, 20, 24, 27, 28, 29^{2}, 32, 39
233: 3^{2}

SERMON 6 (740)

273: 1, 5, 11*, 12, 18, 19^{2}, 20*, 21^{3}, 23*, 25*
274: 1, 2, 8^{2}, 9, 12^{2}, 26, 29*, 35, 43^{2}
275: 2, 3^{2}, 7, 9^{4}, 11^{2}, 25, 28, 29^{2}, 36^{3*}, 37, 39^{2}, 40^{2}, 41, 42*
276: 5, 9^{2}, 11, 12, 15, 26^{3}, 27**, 29^{2}, 32^{3}, 33^{2}, 41, 42
277: 1^{3}, 3, 4, 6^{4}, 10, 11^{4}, 12^{*2}, 15^{4}, 16, 19, 20^{2}, 24^{3}, 26^{3}, 27, 28, 31^{2}, 34, 38, 39, 41, 43
278: 4, 5*, 7, 8, 11, 12, 20, 24, 29, 32, 37^{2}
279: 2, 4, 5, 7, 16, 18, 19, 20^{2}, 28, 30^{5}, 31, 32^{2}, 34, 35, 38^{4}, 40
280: 1*, 6, 8, 11**, 12, 18, 25, 27, 29^{2}, 31^{*2}, 35^{2}, 36^{2}, 43, 44
281: 6*, 10, 11, 14, 23*, 25*, 26, 28, 29, 31*, 32, 33^{*2}, 35*, 36, 40
282: 1^{2}, 2, 4, 6, 7, 9*, 12^{2*}, 14, 19, 22, 23, 28, 32, 37, 39
283: 1, 5, 8, 10*, 12^{4}, 15, 26^{3}, 29, 30
284: 5^{6}, 8^{2}, 9^{7}, 11, 14*, 16^{2}, 19^{2}, 20*, 21^{*2}, 22^{2}, 35
285: 1, 2, 3^{2}, 4^{2} (W:xxiii) 3, 4, 6, 16^{3}, 20^{2}, 23, 24, 28, 31^{**2}
286: 2, 4, 5, 13, 14, 15, 16, 17, 18^{2}, 23, 30^{2}, 39, 42**
287: 1^{2}, 4^{*2}, 6^{2}, 7, 13*, 16, 18, 24, 25, 29^{2}, 30^{2}, 32, 34, 36, 37
288: 3^{2}, 9, 16, 18, 19, 22, 23^{2}, 28, 32, 33^{3}, 35, 36, 40
289: 5, 14^{2}, 15^{2}, 18, 28**, 31, 34, 35*, 37
290: 4, 6, 8, 10, 11, 12, 18, 26, 30, 31, 32^{2}, 35^{2}, 38*, 39^{4}*, 42
291: 1, 4^{2}, 5^{3}, 14, 15^{3}, 16*, 17*, 21^{2}, 23, 24, 25, 26^{2}, 28, 30, 33^{2}, 34, 35^{2}, 36, 37, 38, 44^{2}

292: 1^{2}, 3^{2}, 4^{4}, 7^{*2}, 8, 9^{3}, 10^{2}, 11^{2}, 13, 14, 16^{2}, 17*, 20^{2}, 22, 23, 26, 27, 32*, 35
293: 1^{2}*, 11, 17, 18, 28^{2}, 32, 39, 40
294: 1*, 2, 14^{2}, 19^{2}, 23^{3}, 27, 28, 29, 30^{*2}, 32, 33^{2}, 34, 35^{2} 36, 42^{2}, 43
295: 11, 14, 15, 17, 19*, 20, 24, 25, 27, 29**, 34*, 35, 37, 41*
296: 1^{3}, 3, 6, 11, 12^{2}, 13, 22^{3*2}, 23, 31*, 34, 37*
297: 6*, 8*, 13*, 14^{2}, 15, 16, 18, 19, 20, 21, 25, 26 (W:xxiv) 5*
298: 2^{2}, 3^{2}, 4, 5^{2}, 9^{2}, 11^{2}*, 13, 15^{2}, 17, 20, 24^{2}*, 26, 36
299: 6, 9, 14, 15, 37*, 39^{2}, 41
300: 2, 3^{2}, 4, 6, 8, 9, 12^{2}, 16^{2}, 18^{*2}, 19, 20, 21^{2}, 25, 27^{2}, 36, 41
301: 1^{2}, 3, 4, 10*, 22^{2}, 24, 29, 30^{2}, 31, 32, 33, 34, 35, 42^{2}, 43^{2}, 44
302: 2*, 4*, 6^{2}, 11, 12, 16, 18, 21*, 28, 29, 32, 33, 36, 37, 38, 39*
303: 3, 6*, 7^{2}*, 8, 14*, 15, 23, 24, 28^{4}, 29, 37^{3}, 39
304: 5, 9, 12, 13*, 14*, 18, 19, 20*, 21, 23^{*2}, 26**, 32, 37^{2}, 38, 39, 45
305: 14, 16, 19^{2}, 20**, 21*, 23^{2}, 24, 26, 28^{2}, 29, 33, 43
306: 1^{2}*, 2, 3, 5, 11, 12*, 14, 16^{2}, 17^{2}, 19, 24, 28, 29, 30, 35
307: 1*, 8, 10, 12, 14, 16, 20*, 25^{2}*, 28, 32, 33, 36, 37, 38, 39, 40^{3}, 41, 42
308: 7, 15*, 20, 23, 24, 25, 26*, 27, 28, 31, 36^{3}, 42, 43
309: 6^{7}, 9, 11, 13, 15^{3}, 19
310: 5, 6*, 7, 9^{2}, 10, 16, 17*, 18, 19*, 20, 21, 23^{2}, 25*, 28
311: 21^{*2}, 23, 26, 45^{2}
312: 1, 2, 4*, 5*, 9, 11, 14, 16, 19, 36, 38^{2}, 41^{2}, 44
313: 2, 4^{2}, 12, 17, 25, 28, 29, 32*, 34, 36, 37, 40, 47
314: 9, 18, 20, 22, 23, 28, 29, 30, 31, 33, 36*, 41*, 42^{3}, 45, 46, 47
315: 1, 2, 4^{2}, 6, 9, 12, 19^{2}, 21, 22, 24, 25, 26, 28, 30^{2}, 31, 32, 34, 35, 37, 40
316: 4^{2}, 8**, 11*, 16*, 17, 19, 23, 30, 31, 32, 34
317: 3*, 16, 17, 25, 30, 31, 32, 35*, 37^{2}, 38*
318: 4, 7^{2}, 8^{2}, 10*, 12, 13, 17^{2}, 22, 23^{*2}, 26*, 31, 34, 38^{3}, 40, 41, 44
319: 2, 6, 20, 22, 31*, 32, 36^{2}, 37, 38, 42
320: 2, 8*, 10, 14, 15, 17^{2}, 18, 33^{3}, 34

B. *Periphrasis*

SERMON 1 (98)
332: 8, 11, 13, 25
333: 2, 7, 17f, 20, 29, 33, 33f
334: 23, 25, 26, 36, 37, 37f
335: 4, 5, 35, 40
336: 20f, 23, 30
337: 30, 35
338: 6, 16, 17, 22, 23, 26f, 42, 44
339: 1, 22f, 34
340: 20, 22, 23, 31
341: 4, 23, 23f, 24, 32, 36, 42
342: 21, 22, 26 (S:ii) 1, 2f, 3
343: 4, 6, 28, 29, 32, 38
344: 1f, 21, 24
345: 2, 6, 13, 34, 34f
346: 2, 5, 13f, 34
347: 11, 42, 43
348: 25, 28
349: 16
350: 14, 15, 19, 20, 21, 41
351: 6, 16, 34, 35, 39, 40, 42
352: 35, 38-40, 45
354: 1
355: 18

356: 7, 12
SERMON 2 (69)
381: 29
382: 8, 15
384: 6f, 8, 10f
385: 3, 30, 37
386: 3f, 7, 23, 24
388: 34, 36
389: 32f
390: 2, 26
392: 10, 11, 19, 20-22, 25, 27, 39
393: 20, 20f, 28, 29f, 40-42
394: 11, 21f
395: 5f, 10*,
396: 20, 25f, 43
397: 12, 15, 34
398: 10f, 35f
399: 37
400: 1, 2, 3, 25, 28
401: 2, 22f, 27f, 35
402: 13, 14, 41f
403: 37
404: 15, 16, 20, 39f
405: 14, 15
406: 17, 25, 27, 36f
407: 19*
SERMON 3 (103)
432: 43f
434: 11, 17
435: 5, 8, 9, 16, 19
436: 31f
437: 7, 14, 15
438: 7f, 41, 42
440: 1f, 25
441: 10-12, 13, 19
442: 4, 17, 18, 19, 32f, 35, 37, 38*, 39, 40f, 42
443: 1, 9f, 19
444: 3f
445: (S:x) 21, 21f, 22, 23
446: 3f, 5f, 39f, 44f
447: 33f
448: 29f, 33f, 36f, 40
449: 9, 31f
450: 11f, 19, 39, 40, 45
451: 7f, 19, 40
452: 4, 16f
453: 26, 33, 35f
455: 29f, 38f, 39
456: 4f, 15, 29f, 33, 33f
457: 28, 30, 39f, 41
458: (S:xi) 2, 17f, 20f
459: 5, 16, 19f, 34f
460: 27f, 44
461: 14f, 24f
462: 1f, 4f, 5f
463: 34, 35, 40f
464: 13f, 41f
465: 26f
467: 22f, 34
468: 7f, 38
469: 19f, 29, 30
470: 30
SERMON 4 (181)
7: 18f, 20
8: 6
9: 1, 6f, 14, 32, 37f, 41, 45, 46, 46f
10: 14, 27, 34f, 36, 38, 42, 45-11:3
11: 3f, 5, 10f, 11f, 13f, 18, 21f, 24, 29, 35, 36, 37, 41, 42*, 42f, 43, 45, 46-12:2
12: 11, 17, 18, 35, 46
13: 3, 4f, 7, 22f, 39f, 46-14:1
14: 3, 8f
15: 2, 3, 6-8, 9, 12, 13f, 18, 31, 34, 42
16: 12, 16, 18, 20, 21
17: 12*, 22f, 28
18: 5-7, 8, 30, 33, 40
19: 1, 4, 6f (W:ii) 22
20: 2f, 6, 36, 36f
21: 22, 29, 35, 41, 41f, 42
22: 1, 4, 10f, 22, 36, 39f, 45, 46

* The asterisk marks the lines in which two examples of *periphrasis* occur.

23: 12f, 15, 24f, 36, 40
24: 34, 37, 44
25: 4, 16, 30f
26: 10, 28
27: 4, 5, 11, 28, 41
28: 1, 31
29: 10f
30: 12, 18f, 20, 20f, 26, 41f
31: 9f, 16, 19f, 21, 33, 37
32: 12, 40, 43
33: 2, 4, 11 (W:iii) 13f, 15f, 18f
34: 4f, 19, 27, 32f, 35
35: 13, 14, 23f, 25f
36: 9, 12
37: 12, 15, 22f, 39f
38: 5, 18, 20, 22f
39: 7, 12, 13, 21, 26
40: 24, 38
41: 5, 12, 23, 30, 31
42: 6, 24f, 34*
44: 38, 40
45: 19
46: 5, 22, 23, 26, 31
SERMON 5 (59)
208: 3, 7, 20
209: 2, 36
210: 20, 21
211: 35f
212: 17f, 24, 34
213: 22
214: 30*
216: 10, 15, 18, 19
217: 2, 2f, 38, 39
219: 14f
220: 2, 11f, 38f
221: 17f
222: 23f, 27f, 36, 38f
223: 13, 14, 14f, 24f, 32f
224: 20, 22f, 23f, 28, 29, 32
225: 5, 34
226: 20, 26
227: 1, 4f, 29, 34f, 38
228: 15, 23
230: 21, 36
232: 8, 25f, 30f
233: 3
SERMON 6 (168)
273: 1
274: 14f, 27f, 34, 36, 41, 42
275: 1, 36, 38
276: 16, 42
277: 13f, 27
278: 6, 34f
280: 15f, 16, 28
281: 18f, 21, 22, 24, 30
282: 6, 32
284: 12f
285: (W:xxiii) 17
286: 19f
287: 14, 16, 23, 29f, 35
288: 2, 19
290: 4, 15, 27
291: 17, 37
292: 12f, 15f, 24, 29f, 32, 38f, 41f, 43f
293: 7, 10, 24f, 28f, 35f
294: 9f, 12f, 27, 37, 41f, 42, 43
295: 13f, 14, 17, 27, 34
296: 13f, 34
297: 9, 17f
298: 13, 31f
299: 7f, 13, 21, 36, 41
300: 3, 27f, 35
301: 21f, 30-32, 44
302: 11f, 31, 31f, 33, 39f
303: 12, 29*, 30
304: 3, 12, 15, 17-20, 25, 26f, 32, 39, 44, 45
305: 31f, 33f, 34f, 38f
306: 5, 6, 36
307: 10-12, 14, 16, 20
308: 26, 28, 30, 37
309: 16, 26
310: 4, 5, 15, 22, 27, 28
311: 9f, 12-14, 24
312: 10, 30f
313: 13, 16f, 19f, 31f, 41, 42, 44
314: 1, 21, 29, 30f, 32, 34*, 44f
315: 5f, 8, 17, 24, 25, 26f, 30f, 41
316: 4, 18, 29f

317: 8, 18, 29, 43f
318: 32f, 43f
319: 3f, 7, 14, 40f
320: 2f, 10

C. *Parecbasis*

SERMON 1 (32)
333: 28-31
334: 4-19, 28f, 33-36
335: 13-19, 24f, 26-29, 35-40, 43-45, 46-336:3
336: 5-11, 34-40, 42-337:1
337: 2-6
338: 14-21
340: 3-13
341: 4-7, 43-342:1
343: 10-13
344: 4-11, 25f, 40-43
345: 2f, 34-346:2
350: 21-23, 25-28, 41f
352: 23-28, 40-43
354: 40-42
355: 24-26, 45-356:4

SERMON 2 (33)
382: 35-37
384: 25-28
386: 14-16, 22-36
387: 19-21
388: 20-23, 30-38
389: 41-44
390: 9f, 12f
393: 13-18, 24-27, 32f, 37f
394: 22-28
395: 29-32, 42-397:3
398: 14-18, 22-27
400: 18-22
401: 4-7, 10-15, 18-23, 25f
402: 5-9, 26-31
404: 19-21, 34-42
405: 16-19, 34-37
407: 1f

SERMON 3 (47)
432: 3-15, 27-35
433: 3-9
434: 10f
435: 9-12, 12f, 22-25
436: 18-20, 35-37
437: 36f, 39-41
438: 7-9, 27f, 32
439: 26-32
440: 2-7, 25, 29-36, 44f
441: 6-8, 18-21, 23-26
442: 18-20
444: 9f
445: 6-8
446: 6f, 41-43
448: 12f, 28-32
449: 35f
450: 26-28
452: 37-453:5
454: 28-30, 32-34
455: 22-26, 31-34
457: 9-11, 14f, 19f, 40-43
459: 6-9
460: 8f
462: 9f, 22f
463: 37-39
464: 6-8, 32-36
465: 21-25
467: 23-27
469: 3-5

SERMON 4 (59)
7: 14-17, 21f
9: 25-27, 38f, 44-47
10: 2f, 6-8, 13-16, 34-37, 37f
11: 18-20, 32-35
12: 9-11, 21-23, 41f
13: 42f
14: 6-10
16: 18-21
17: 2-32
20: 3, 29-31
21: 2-5, 24-27, 29-32
22: 5-9, 30-35
23: 7-9, 18-20, 36-39, 41-24:2
24: 32-36
26: 12f, 40-27:13
27: 16-20

28: 31-33, 34-38
29: 7-26
30: 25-28, 29f
31: 14-25, 31-40
32: 20-24
33: (W:iii) 17-34:3
35: 12-15, 29-34
36: 12-17, 40-43
37: 1-4, 35-40, 44-46
38: 16-18, 42-39:2
39: 30-33, 33-36
40: 27-34, 41-44
41: 33-38
43: 42-44:2
44: 4-7

SERMON 5 (25)

207: 6f
208: 17-22, 32-35, 36-209:8
209: 22-35
210: 24-29, 34-37
211: 16-18, 20-27
212: 9-11, 12-15
213: 39-214:2
214: 9f
220: 41-221:3
222: 25-34
223: 26-35, 36-224:9
225: 13-16
226: 7-11, 13-16, 18-24, 26-29
229: 3-5
230: 32-34
231: 11-23

SERMON 6 (79)

274: 9, 10-19, 32-37, 43-275:7
275: 23f, 31-33
276: 41f
277: 12-14, 29-33, 36-278:3
278: 19-34, 37-39
280: 15-17, 18-20, 21-23, 24f, 40-281:1
281: 35-39
284: 15-17
285: (W:xxiii) 24-27
286: 3-7, 14f
287: 5-25, 38-44
288: 37-289:9
289: 10-17
290: 4f
291: 24-29, 32-37, 42-292:6
292: 23-26, 27-31
293: 8-12, 13-15, 21-24, 38-40
294: 35-45
298: 34-36
299: 31-300:2
300: 11-14, 16-28
301: 11-20, 24-28
302: 4-8, 10-27
304: 34f, 35-38, 40-44
305: 23-26
306: 5-18, 26-30, 32f
307: 2-10, 13-35
308: 9-11
310: 9-19, 26-28
311: 40f
312: 2-10
313: 1-5, 7f, 20-22, 36-41
314: 10-16, 20-22, 23-27, 37-40, 45-315:7
315: 8-10
316: 6f, 13-19, 26-39, 40-317:2
317: 16-21
318: 13-21, 27-32, 37-44
319: 8-13, 31-35

D. *Hypotyposis*

SERMON 1 (15)

333: 20-24
335: 13-16, 17-19
337: 35-338:5
338: 14-21
341: 36-42
342: (S:ii) 5-343:2
343: 9-26, 41-344:1
351: 11-16, 16-25
352: 4-8, 8-13, 22-33
355: 9-16, 16-33

SERMON 2 (16)

382: 22-30
383: 37-384:11

388: 1-5, 5-11, 11-20, 13f, 23-30
389: 31-35
390: 6-8
393: 20-27, 29-30
396: 41-44, 44-397:3
398: 27-31
400: 1-9, 10-13

SERMON 3 (38)

432: 6-9, 13-15, 18-22, 26-29
435: 9-12, 20-22, 37, 40
436: 21-23, 29-33
437: 15-17
438: 7-9
439: 22-25, 44-440:2
443: 30
444: 8-12, 25f, 26-28
446: 3-6, 6-11
448: 30-32, 33-36
455: 13, 14f, 20-27, 29-34, 35-37, 39-43
456: 6-8
458: 1-7
464: 37-40, 41f
466: 8-24, 30-467:9
469: 15-18, 31-34
470: 2-10, 30-34

SERMON 4 (34)

8: 11f
9: 44-10:1
10: 10-12, 12-17, 21-22, 25-27
11: 7-10, 21f, 29-31, 32-36, 41-44
12: 17-19
14: 10-12, 16-18, 18-20
15: 26-30
16: 20f, 21-26, 32-34
17: 4f, 7f, 8-32, 39-47
24: 5-8, 15-21, 23-26
27: 31-36
28: 1f
29: 46-30:2
31: 9-13
32: 36-38
34: 27f
46: 1-5, 26-31

SERMON 5 (12)

207: 13-15
213: 15-23, 30-33
216: 42-217:1
223: 3f
224: 17-20, 21-27, 33-34
225: 38-226:1
226: 1-4
232: 8-13
233: 4-6

SERMON 6 (70)

273: 1-274:2
274: 43-275:7
277: 27-35, 42-278:1
278: 9-14, 24-26, 27-29, 37-279:3
279: 15-18
283: 10-14
285: (W:xxiii) 16f
286: 5-7
287: 13-17, 18-21, 27-31, 38-41, 42f
288: 6f, 14-20, 24-27
290: 15-18, 19-23
291: 33-35
292: 2f, 3-6, 15f, 27-33
293: 2f, 6f
294: 23-32
296: 2-5, 31-38
298: 6-13, 24-25
299: 13-15, 17-20
300: 8-11, 17-20, 24-28
301: 24-30
303: 31-33, 39-304:7
304: 17-20, 35-38, 39-43
305: 38-41
306: 6-14, 23-26
307: 10-12
308: 7-14, 17f, 19f, 22-24, 31-37
310: 10-17
312: 30-35
313: 1-4, 6-8, 41f
314: 20-27, 37-39
315: 1f, 5-7, 25-27, 35-42
316: 3-6, 16-19
317: 9f, 36-40
319: 28-31

E. *Mimesis*

SERMON 1 (2)
339: 9-12, 30f

SERMON 2 (11)
383: 3, 7f, 9-11
385: 3f
386: 8, 31f
389: 36, 39
392: 8f
396: 40f
397: 2f

SERMON 3 (12)
443: 29, 31, 33f
445: 3f
449: 28f
453: 41f
454: 7
457: 37
464: 9-11
467: 31-35
468: 42-469:2
469: 20-23

SERMON 4 (10)
14: 23f, 38-43
19: (W:ii) 8
30: 45f
33: 13, 15 (W:iii) 17
36: 10
41: 16-18
46: 9f

SERMON 5 (1)
220: 34

SERMON 6 (12)
274: 12
282: 24-26
283: 20f, 32, 35f
284: 22f, 25f
299: 22-29
307: 22-24
316: 29
317: 30f
318: 29-31

F. *Prosopopoeia*

SERMON 2 (6)
383: 27f
387: 28f
399: 10-13, 16-21, 24-28
400: 20f

SERMON 3 (1)
447: 37-448:2

SERMON 4 (4)
19: 8f
27: 26f
32: 26-41
36: 24

SERMON 5 (1)
218: 42

SERMON 6 (1)
305: 37f

III. FIGURES OF ILLUSTRATION

A. *Paradigma*

SERMON 1 (14)
333: 8, 9f*, 20f, 21*, 24f
336: 34f*
338: 43*
339: 2-12
341: 32-35
346: 13-16*
347: 22-25, 37-40*
350: 31-33, 33-36
354: 24-29*

SERMON 2 (20)
384: 40*, 41*, 42*

* The asterisk is used to mark Biblical examples of *paradigma*.

385: 45*
386: 2-4*, 23-32
387: 25f
388: 2f, 16f*
391: 3*, 4*, 5*
396: 21-29
397: 12f
403: 11-14
404: 28-31*, 42-405:3*
405: 20-22*
406: 20*
407: 21-24

SERMON 3 (79)

432: 23-26*
433: 23-27*, 35-37*
434: 3f*, 4*, 5*, 6*, 9f*
435: 36*, 37*, 38*, 39*, 40*, 41*
436: 8*, 8f, 9f, 10, 10f, 11f, 20-23*, 23-26*, 26-28*, 28-31*
437: 14-16*
438: 18f*, 20-23*, 33f*
439: 26f, 43-440:2
442: 18f*, 43-45*
443: 22f*, 26f*, 27-29, 30f, 36, 37, 37-39
447: 7f*, 9*
452: 6-9, 9-14, 15-25, 25-33, 34f, 36-453:4
453: 10-15, 41-43, 44f
454: 3-6, 18-20, 26f*, 30-32, 33*
455: 12-15, 18-27
456: 25f*, 26f, 28, 28-30, 31*, 32*, 33
457: 34-38
458: (S:xi) 20-459:3*
459: 16f*
460: 24-26*, 28-33, 40-42*
461: 2-7
462: 18-20, 20-23
463: 24f*
464: 11-15, 29f*, 32-36*
465: 40f*
466: 24f*
468: 15-21*

SERMON 4 (38)

9: 41-43*
10: 12-16
11: 5-10, 36-39*
13: 30-35
14: 21-43
15: 31-35*
16: 46-17:2
17: 4f*, 6-8
22: 13f*, 16f*, 17-19*, 19-21*, 21f*, 22f*, 23f*, 25*, 25-27* 28f*
24: 14-22, 23-26
26: 6-8*
29: 30*
30: 11f*, 12f, 14*, 15*, 43-31:2
33: 11-15 (W:iii) 14-18*
34: 1f, 22-30*
35: 24f
39: 15f, 27-29
42: 3-34
44: 38-40*

SERMON 5 (44)

207: 22*
209: 23-28, 28-30, 30-32, 32f, 34
210: 30-32*, 33-35*, 36f*
213: 23-29, 36-38
215: 39-216:3
216: 42-217:1
217: 16f, 17f, 38, 39-41, 42-218:1
218: 7-10, 15f, 16f, 21-25, 40-42
219: 29f
220: 13f, 32-34*
221: 31-33
223: 2-4, 7f, 9-11, 16-22, 31f
225: 1, 6f, 7f, 37-226:2
226: 23f, 24-26
227: 13-15
230: 11-13
231: 5-7
232: 3-6, 26f, 27f

SERMON 6 (102)

274: 10-12
275: 23, 23f, 24, 40, 41, 41-43, 43f
277: 27-35, 36-41

282: 4f, 5-7, 8f, 9f, 10f, 22-24, 35-38, 38-40
283: 6f, 14, 16-18, 33f, 39-284:2
284: 18f*, 35-37, 38
285: 1-4 (W:xxiii) 11f, 24-27
291: 12f, 14f
293: 28-33
294: 2-13
299: 21-29, 35-37*, 39-300:2
300: 11-14, 16f, 20-22, 22f
301: 4f*, 14*, 15*, 16f*, 18*, 18f*
302: 11-13*, 16-19*, 19-23*, 23*, 24*, 25, 26*, 27*, 34-41
303: 8f*, 10-12, 13-15, 15-17, 18-21, 22f, 36-39
305: 32-35
306: 5, 6-9, 18-23, 20f
307: 2-4, 5f, 9f, 13-15, 25f, 29-31, 32f, 34
308: 2f, 4, 4f
316: 26-30, 33-36
317: 5-7, 28-31, 39f, 40, 41-43
318: 10-12, 13-19, 20f, 27-31, 37-41, 41-44*
319: 10, 12f, 15-18*
320: 4f, 5f, 6f, 7f, 18-22

B. *Sententia*

SERMON 1 (3)
351: 28f
353: 32f, 43-354:1
SERMON 2 (3)
393: 42f
403: 21-23
405: 8-10
SERMON 3 (58)
434: 34f, 35
441: 31-33
442: 30f, 42
444: 7, 24, 39f, 40f
445: (S:x) 22f
446: 8f, 12, 14f, 28f, 35-37, 37f
447: 7, 12f, 14-16, 21f, 37f
448: 2f, 12, 23f
449: 25f
450: 7f, 32-34, 38f, 42
451: 1-4, 18, 27
452: 18f
453: 26f
454: 35f, 39f
455: 15f, 43f
456: 3-5
457: 27f
458: (S:xi) 9f, 19
459: 9f, 13f, 18f, 22f, 24f
460: 5, 26f
462: 17f
466: 7, 27
467: 36-38
468: 3f, 9f, 11f
469: 7f
470: 12f
SERMON 4 (18)
8: 8
11: 10-12
20: 7f
26: 43, 43f, 43-27:1
27: 1f, 4f, 5f, 6, 36f
31: 9f
35: 16f
37: 26, 33f
44: 40
45: 8f, 20f
SERMON 5 (45)
210: 26, 37-39, 40
211: 3, 18, 27
212: 3-5
213: 7
214: 9f
215: 2f
216: 7f, 9-11, 13, 22f
217: 16, 28-30
218: 5f
221: 23-25
222: 38, 39f
223: 15f, 34f
224: 13, 17, 21, 32-34, 37
225: 22-24, 27f

226: 21-23
227: 28, 30, 40-228:1
228: 11-13, 17f, 25, 31
230: 6f, 10f, 31f, 34f
213: 10f, 25f
232: 7f, 22

SERMON 6 (79)

273: 12, 25-27
274: 6f, 16f, 43
275: 8
276: 5f, 19f, 40
277: 24f
278: 2f, 9f, 13f, 32f
279: 1f
281: 4, 7f, 17f, 35
282: 17f, 19, 20f
283: 9f, 14-16, 19f, 21f, 25
284: 11-13
286: 31
288: 6f
290: 33
291: 23f, 42f
293: 8, 14
294: 32f
296: 2f, 15f, 18
297: 4f, 12, 19
298: 2
299: 30f
300: 33, 38
302: 2f, 5f, 6f, 9f
303: 35
304: 9f, 12f, 14
305: 41f, 43
306: 19f, 30f, 38f, 41f
307: 38f
308: 25, 37, 41f
309: 1f, 5, 6, 10f
310: 2
311: 4f
313: 12f, 45f
314: 39f
315: 22f, 32f, 34f, 42
316: 8, 11
319: 2-4

IV. FIGURES OF ACCUMULATION

A. *Distributio*

SERMON 1 (79)

331: 21-332:2$^{4'}$
332: 4-6^{4}, 8f^{3}, 16-18$'^{3}$
333: 7-9^{3}
334: 5f$^{3'}$, 14-16^{4}, 17-19^{4}, 30^{4}*, 34-36^{6}
335: 14-16^{4}, 17-19$^{5'}$
336: 6f^{3}, 7-11^{3}†, 32f^{4}, 36-38^{5}*, 41-43^{3}
337: 9-11^{5}, 29f^{3}
338: 7-9$^{4'}$, 10-13$^{4'}$, 14-19$^{6'}$, 36f^{3}*, 38-40^{4}
339: 17-20^{4}
340: 3-5$^{3'}$, 5^{4}*, 6^{4}*, 7-10$^{4'}$, 12f^{3}, 19-23$^{4'}$, 32-34^{4}
341: 17-22$^{3'}$, 39^{3}*, 39-42$^{3'}$
342: 8f^{3} (S:ii) 7f$^{3'}$
343: 24-26^{3}, 28f^{4}
344: 4f^{3}*, 9^{4}*, 21f^{3}*, 32-35$^{5'}$, 44^{3}*, 45f^{3}
345: 23f^{3}, 27-29^{6}, 40-42^{3}, 44^{3}*, 45f^{3}
346: 14f^{3}, 41-43$^{3'}$, 42f^{4}
347: 16f^{3}, 38f^{3}
348: 3^{3}, 23-25^{3}
349: 30-32^{3}, 35f^{3}

$^{4'}$ The superior numeral indicates the number of members in the series. The apostrophe signifies that the members are clauses; the asterisk, that they are words; no mark, that they are phrases.

† This sentence contains a triple *distributio*. It is quoted in Chapter IV, *supra*, pp. 177-78.

350: 16[3]*, 42[3]
351: 19-21[5]′, 22f[3], 30-32[6], 40-42[3]
352: 10f[5], 39f[5], 40[3]′
353: 1f[3], 8[4], 29-31[3]′
354: 9-11[3], 30-35[3]′
355: 10-14[7]′, 18-19[4]′, 19f[3]*, 40-43[5]′
356: 1f[3], 8f[3]

SERMON 2 (69)

382: 2-10[3]′, 22-29[4], 26[3]*, 32[3]*
384: 6f[3], 17-21[3], 32-34[3], 34[3]*, 39-42[3]
385: 2-4[3], 5-9[4], 12f[4]*, 14-18[4]
386: 15f[3], 23[3]*, 33f[3]′
387: 12f[3], 20f[3], 31f[3]*
388: 8-10[3], 23-28[6]′, 24[4]*, 44f[3]
389: 2f[3], 7[4]*, 43[3]*
390: 6-8[3]′, 22f[3]*
391: 3-5[3], 15-17[3]′, 22f[3]*, 36f[4]*
392: 7[3]
393: 16f[3]*, 18f[3]*, 20f[3], 24-27[5], 28-30[6]′, 32f[3], 33-35[4]′
395: 24-27[3]
397: 18-21[3]′, 27f[3], 30f[3], 40[3]*, 41f[3]*
398: 4f[3]*, 45-399:3[4]
399: 11f[3], 14f[3], 25-28[4]′
400: 8[3]*, 12f[3], 34[3]*
401: 5f[5], 23-27[3]′
402: 9f[3]
403: 14-18[4], 23-25[3]′, 38[3]*
404: 19-22[3]′, 44-405:3[7]′
405: 38[3]
406: 24f[3], 33-35[3]
407: 14[3]*, 17-19[5], 20[4], 24f[4]

SERMON 3 (117)

431: 5-8[3]′, 8[3]*, 12f[3]′
432: 3-5[5], 19-21[4], 26-30[5]′, 29f[3]*, 43-433:3[7]′
433: 12f[3], 14-18[3]′, 30f[3], 33f[5]*
434: 3*, 3-6[4]′, 28f[3]*, 41-44[3]′
435: 9-12[6]′, 31[3]*, 36-436:1[10]
436: 8-12[6], 33[3]*
437: 4-8[4]′, 30-32[5]′
438: 7-9[4]′, 10f[4]*, 21f[3], 27f[4]*, 29f[3], 39f[3]
439: 19f[3], 35-37[3]′, 38-40[4], 41[3]*
440: 9[3]*, 31-35[3]′, 37f[3]*, 39f[3]*
441: 13-15[4], 15f[3]*
442: 1[3]*, 17-20[3], 26-29[3], 31-34[3]′, 35-37[4]
443: 15-17[3]′, 36-39[3]′
444: 8-9[3]′, 26-28[5], 37f[3]
446: 23-27[3]′, 41-43[3]
447: 42-448:1[3]′
448: 30-32[4]′, 34-36[4]
449: 36[4]*
450: 4-6[4], 6[3]′, 32-35[3]′
451: 6[3]*, 17[4], 32-37[5]′
452: 9-14[4], 20-26[6]′, 34f[3], 42-453:4[4]′
453: 11-14[5], 20-24[3]′
455: 30-33[5]′, 35-37[3], 39-41[5]
456: 4f[3], 7[3]′, 13-15[3]′, 18-21[3]′
457: 3f[3], 17[3], 26-29[3]′, 26f[3]′, 34-38[3]′
458: 4f[3]
459: 24[3]*, 26f[3], 35f[6]*
460: 5f[3]′, 11-14[3]′, 16-18[3], 42f[3]
461: 28f[4]*, 30-32[3], 33f[3], 35-38[3]′, 42-462:1[4]′
462: 4-5[3], 8f[3], 28-30[4], 37f[3]*
463: 17-19[3], 26-28[6], 33-37[3]′
464: 3-9[3]′
465: 2-4[5]′, 19-21[3]′, 23-25[3], 35-38[4]
466: 20f[3], 24-26[3], 30-39[8]′, 43f[4]
468: 18f[3]′, 32-34[3]
469: 9f[3], 12-15[5]′, 21f[3], 25-30[3]′, 31-33[4], 35-37[3], 46-470:3[3]
470: 11f[4], 14f[3], 18f[4], 30-34[5]′

SERMON 4 (121)

7: 3f[3], 5f[3], 18f[4], 20-22[4], 25-27[3]′
9: 4-7[4]′, 15-19[3], 24f[3], 25-27[5]
10: 4f[3], 12-14[3], 14-16[3], 21f[3]′, 25f[3], 30f[3]*
11: 7-10[6], 25f[3], 29f[3], 33-35[6], 45-12:2[4]
12: 32-35[3]′, 44f[3]′
13: 21f[3]*, 24f[4]*, 31-35[3]′, 45f[4]*
14: 3-5[3], 6-9[5], 25f[3], 34-37[6], 40-43[4]′

15: 1[3], 9-12[3]′, 12-15[3], 27f[3], 28-30[4]
16: 3f[3], 36f[3]
17: 11f[4]*, 39-41[4]′, 41-45[7]′
18: 23f[3]′, 28f[6]*, 33f[3]′, 37-40[4]′
20: 22-25[3]′, 37-41[3]′
21: 2-5[6]′, 7-9[3], 37f[3], 38f[3], 40-44[4]′
22: 16-22[4]′, 22-29[5]′, 41-43[3]
23: 7-9[5], 13-15[3], 17-20[4], 21f[3], 24-28[3]′, 30[3], 32f[3]
24: 5-7[3], 15-17[4]′, 19f[3]′, 20f[3]*, 24-26[3]*, 32-34[4]
25: 6f[3], 26-30[3]′
26: 12f[3]*, 23f[3], 43-27:6[9]′
27: 7f[3], 8-13[3]′, 17f[3], 31f[5]*, 38f[3], 42-45[3]′
28: 20-23[3]′, 23-26[3]′, 41-29:2[6]′
29: 2[3]*, 3f[3], 5-11[3]′, 12-19[5], 18f[3], 43[3]
30: 27[3], 29f[4], 42f[3]
31: 3[3]*
32: 2-5[3], 6-9[5]′, 23f[3]*, 26-29[3]′, 30f[3], 43-46[3]′
33: 4-6[4], 16f[3]
34: 22-24[4], 38-41[6]
35: 22-25[3]′, 28f[4]*
36: 21-23[4], 36f[4]*
37: 1-3[3]
38: 10[3]*, 12-16[7]′, 18f[3]
39: 7-9[4]′, 41-40:3[3]′
40: 2f[3], 14f[3], 21-23[4]′, 40-42[5]′
41: 35f[3]
42: 16-19[4]′
43: 28f[4]
45: 37[3]
46: 23f[4], 26-31[6]′

SERMON 5 (71)

207: 13-16[4], 16-19[3]
208: 4f[3], 8-15[7]′
209: 1-3[3]′, 28-33[3]′, 34[3]*, 40-210:1[4]
210: 5f[3], 9-11[3], 20-22[3]′, 23f[4], 27f[3], 40f[3]
211: 7f[3], 10-12[3]′, 16-18[3]′, 21f[4], 31-36[10]
212: 7-9[4]′, 12-15[6], 16-19[5], 26-29[6]
213: 9-12[4]′, 15-17[3]′, 21[3]*, 32-34[3]
214: 17f[4]
215: 2-4[3]′, 5f[3]*, 12f[3], 14f[3]*, 19-22[3]′, 22-24[3], 28-30[3]′, 38f[3]*
216: 29[3]
217: 1-4[4], 14f[3], 30f[3]
218: 6-10[3]′, 22f[4], 27f[3], 31-33[4], 40-43[3]
219: 16-18[3]
220: 11f[3]*
221: 8[4]*
222: 27[3]*, 30f[6]
223: 37-224:2[3]′
224: 11f[3], 13-15[4]′, 15f[5], 22-24[3]′, 24f[3]
225: 17-21[4], 38f[4]*
226: 17-19[5], 26-28[3], 37-39[4]
227: 1f[6]*, 18f[3]
228: 5-7[5]
229: 28f[3], 32-34[4]
230: 25[3]*
231: 2f[3], 17-19[6]
232: 9f[4], 34[4]*

SERMON 6 (113)

273: 5f[3]
274: 18-21[6], 40[3]*, 44-275:5[4]′
275: 23f[3], 36[4]*, 40f[3]
276: 26[3]*, 32[3]*
277: 8f[3]*, 20-22[3], 24[3], 28[3]*
278: 5[3], 32-35[3]′, 39-279:2[3]′
279: 2f[3], 16[3]
280: 12-23[6]′, 33-40[5]′
281: 12f[3]
282: 28-30[3]
283: 30[3]
284: 5f[5]*, 8[3]*
285: 16[3]*
286: 5[3]*, 6f[3]*, 32-34[3], 44-287:2[3]
287: 17f[3], 19-21[4], 24f[3]*, 27-31[3]′, 38-41[6]
288: 13[3]*, 33[4]*
289: 5[3], 6f[3]′, 11f[3]
290: 39[4]*
291: 15[3]*, 15-17[5]*, 20f[3]*, 25f[3], 35f[3]
292: 2f[4]*, 4f[4]*, 15-18[4]′, 33-35[3]′

293: 11f^{3}, 20f^{3}
294: 10f^{3}, 16^{3}*, 23-25^{3}′, 25-27^{4}, 42f^{3}
295: 32f^{4}*
296: 31f^{3}, 36f^{3}
299: 6-9^{3}′, 12^{4}*, 35-37^{3}, 40f^{4}*
300: 14f^{3}, 17-20^{3}*, 41-301:3^{3}′
301: 11-13^{4}, 17^{3}*, 21-23^{3}, 35-37^{4}′
302: 36-41^{3}′
303: 24-33^{3}′
304: 33f^{3}′, 35f^{4}, 42f^{4}
305: 4f^{3}*, 17-19^{3}, 19-21^{3}′, 23-25^{3}′, 35f^{3}, 37f^{3}
306: 11-13^{3}, 24-26^{4}
307: 6-10^{3}′, 27-29^{3}
309: 26f^{3}
310: 13f^{3}
311: 16-21^{3}′, 37^{3}
312: 2-4^{4}, 16f^{4}, 37-42^{3}′, 44-313:1^{8}
313: 9-11^{3}′, 23f^{3}*
314: 1-5^{3}′, 30f^{3}, 38f^{3}′, 42^{3}*, 43f^{3}
316: 6f^{3}′, 12^{3}, 30-32^{3}
317: 9f^{3}, 14^{3}*, 35-37^{4}′
318: 11f^{3}, 34-36^{4}
319: 9f^{3}, 22f^{3}, 32f^{4}
320: 1-8^{5}′

B. *Congeries*

Sermon 1 (14)
333: 16-18^{7}†
337: 4-6^{3}, 27-29^{4}
339: 6-8^{4}
341: 26-30^{6}
342: 15^{5}* (S:ii) 9f^{4}
343: 45f^{4}
344: 11-14^{5}
346: 36-38^{5}
349: 4-7^{3}
350: 25-28^{8}
352: 24-26^{9}
355: 44f^{4}*

SERMON 2 (29)
382: 11-13^{4}, 35-37^{6}
383: 42f^{6}*
384: 4f^{3}, 18^{4}*, 20f^{5}*, 35-39^{8}
385: 8^{3}*, 19-25^{8}
387: 7-9^{4}
389: 19-21^{5}′, 23-28^{4}′†, 41-44^{6}
390: 27-35^{9}′
392: 2^{3}*
395: 27f^{3}
396: 15-19^{7}
398: 14-16^{4}′, 22-27^{6}, 28-30^{3}, 30f^{6}*
400: 1-4^{4}, 25-29^{8}
402: 4-9^{9}, 27-30^{4}′, 45f^{3}
405: 40f^{4}
407: 17-19^{5}, 20^{4}

SERMON 3 (50)
432: 28f^{4}*, 33f^{5}
434: 44f^{5}*
435: 22^{4}*, 28f^{3}
436: 5-8^{6}
437: 10f^{9}*, 14-17^{4}′, 22-28^{5}′
438: 1-7^{4}′
439: 18^{4}*, 22-24^{8}
440: 2-5^{5}, 6f^{4}
441: 22-28^{7}, 33-45^{12}
442: 37-39^{4}
443: 9-11^{3}
444: 19f^{5}*
445: 6-8^{4}
449: 41-450:2^{11}
450: 17-19^{8}
453: 5f^{4}, 16-19^{7}
455: 22-27^{4}′
456: 21-24^{7}, 25-30^{4}′

^{7}† For meaning of symbols, see above, p. 322.

^{4}′† This example corresponds to Peacham's illustrations of *expolitio* (*op. cit.*, 1577 ed., n.p.: "when we abide still in one place, and yet seeme to speake diuers things") and to the examples of *exargasia* given by Smith.

457: 7f[4], 9-11[4], 18-20[4], 22[4]*
458: 5-7[3]
459: 6-8[5]
463: 37-39[5]
464: 30f[3], 34-36[5]
465: 4f[6]*, 29f[4], 43f[9]*
466: 8-19[14], 42f[4]
467: 1f[4], 3-6[9], 22-25[4]†
468: 22f[6]*
469: 2-5[4]′, 15-18[7]
470: 3-5[3]′, 8-10[7], 22f[4]

SERMON 4 (64)

7: 14-16[5], 27f[6]*
8: 11f[5]′, 20-26[11]′, 38f[3]
9: 44-47[8]
10: 33-37[4]
11: 42-44[5]
12: 9-11[8]*, 11-13[7], 20-23[8], 30f[6]*
16: 22-26[9]
17: 11-20[9]′
18: 8-10[5]
19: (W:ii) 24-29[20]*
20: 25-27[4]
21: 24-27[7], 28-31[4]′
22: 33f[6]*
23: 24[4]*, 37-39[6], 41-24:1[11]
24: 3-5[10]*, 33[4]*
26: 15f[8]*, 17-20[6]
27: 15-20[8]
28: 2f[4]*, 4-6[6]*, 35[4]*
29: 5f[4], 19-22[5]′
30: 2-5[6]
31: 10-13[6]′, 26-29[7], 31-37[12]
32: 15-20[4]′
33: 6-10[5]
34: 5f[4], 9-15[14]
35: 28-34[8], 37-44[7]′, 45-36:4[6]
36: 12-15[10], 36-40[5]′
37: 27-29[4], 36f[3], 37-40[4], 40-43[6], 44-46[6], 47f[4]
38: 36-38[5]
39: 10[4]*, 33-36[5], 36-38[7]*
40: 27-30[8], 33f[4]*
41: 3[5]*
43: 41-44:2[8]
44: 4-7[8], 25-28[4]
45: 45-46:1[5]
46: 2-4[4]′, 27[4]*

SERMON 5 (23)

207: 6f[4]
208: 13[3]*
211: 22-27[5]′
212: 21-24[9]
214: 15f[6]
215: 16-18[4]
216: 21[6]*
218: 1f[3]
219: 18-23[6]′
220: 35-37[3], 41-221:2[7]
222: 3f[4], 5-8[6], 12f[5]*
224: 18[4], 29-31[6]
226: 13f[3]
227: 24-26[6]
229: 3-5[4]′, 13f[7]*†, 30f[4]*
230: 33f[4]
232: 10-13[4]′

SERMON 6 (60)

273: 29-274:2[6]
274: 31-36[8]′
275: 6f[4]*, 9f[4]*
277: 3f[3], 29-31[7]
278: 23-30[7]′, 35f[6]
280: 13-15[4], 23f[4]
281: 21-25[7]
282: 15-17[4]
284: 9-11[10]*, 14-17[5]
285: 26-29[5]
286: 13-16[4]
287: 30f[4]*, 44-288:1[4]
288: 15-23[10]
291: 30-32[3]′, 40-42[4]
292: 24f[4]*

[4]† See note above, p. 325.

[7]*† "Duty and zeal," in this group of words, might be classified as *hendiadys*.

293: 41-294:1$^{5'}$
294: 35-37^{5}
295: 20-24^{9}, 25f^{5*}
296: 36f^{3}, 37$^{3'}$
297: 22-26$^{5'}$
300: 8f^{5}
301: 2^{4*}, 14-19$^{4'}$, 24-26^{4}
302: 33^{4*}
303: 8-12$^{3'}$, 28^{4*}, 30^{3*}, 39-304:6$^{6'}$
304: 18-20^{5}
305: 25f^{3}
306: 26-29^{4}
307: 40f^{4*}
308: 23f^{4}
309: 7^{5*}, 15^{4*}
310: 11-17$^{7'}$
311: 12-15^{3}, 31-35^{6}
313: 20-22^{4}, 36-39^{4}, 45^{5*}
314: 8f^{4}, 10-15^{10}, 41f^{3}
315: 29f^{3}
316: 3^{4*}
317: 16f^{4*}, 39-43$^{4'}$
318: 26f^{6*}
319: 43f^{3}

C. *Incrementum*

SERMON 1 (76)

331: 4f, 10f^{3}†, 15f, 22*
332: 12*, 22-27$^{3'}$, 40f^{3}
333: 21f, 36, 41-43
334: 9f^{5*}, 16f, 26*, 32f
335: 24f′, 31f*
337: 6-9^{3}, 21f, 35f, 37-40^{3}
338: 2^{5*}, 3-5′, 19-21$^{3'}$, 21-23, 43f
339: 12-14′, 28-30$^{4'}$
340: 1-3^{3}, 25f, 27-29^{3}
341: 9f, 15-17′, 21f^{6*}, 42*
342: 25-27
343: 1f^{3}, 10-12^{3}
344: 2f, 15f^{6*}, 22f, 29f
345: 4-6′
346: 32f, 44*
347: 27f, 33^{3*}, 40-43$^{3'}$
348: 1f^{3}, 15*, 16, 26f
349: 14f, 40^{3}
350: 22f^{3}
351: 1, 9-11$^{3'}$, 12f, 16, 22-25′, 36f*
352: 2f*, 4f^{4*}, 23*, 43, 44f*
353: 13f, 31f*
354: 15f, 19f*, 43f
355: 1f, 4f^{4*}, 7f, 15f, 38f
356: 4f

SERMON 2 (102)

381: 21, 25f
382: 1f^{5*}, 6, 16-18, 22f, 31*
383: 29-31′, 31-32′, 41-44^{4}
384: 7f, 16*, 23f, 39-43^{3}
385: 2-4^{3}, 7*, 19*, 20f*, 26, 34f
386: 3f, 36*, 36f, 37f^{3}, 39f
387: 22f, 40f
388: 15f, 18f^{3}, 21*, 27f, 28f^{3}, 33*, 37f
389: 10-12^{3}, 25*, 26*, 27*, 44*
390: 3^{4*}, 5f, 11*, 14-19′
391: 39f
392: 20f′, 23-25′, 40f
393: 1, 4f, 17, 23*, 31
394: 1*, 18f, 23f′, 24f′, 25′, 28-30′, 35f, 37f
395: 14*, 24f^{3}
396: 5f, 27f^{3}, 35-37^{3}
397: 2*, 5f, 20^{3*}, 25f, 33*, 37*
398: 21, 23, 24, 40f′
399: 5f^{3}, 17-20^{3}, 35f, 42f
400: 20*, 34-38^{5}, 44*, 44f*
401: 7^{3*}, 16, 36f*, 38-40
402: 20*, 32-34′, 38*
403: 5f, 7f, 27f^{5*}
404: 8, 12^{3*}
405: 10*
406: 14*, 27f, 37*
407: 5^{4*}, 8*, 26*

† For the meaning of symbols, see above, p. 322. The superior numeral is omitted from *incrementa* composed of two members.

SERMON 3 (119)
432: 39f, 40f
435: 15f′
437: 1
438: 19′, 22f, 39*, 41*
439: 19*, 44-440:1′
440: 4f, 7*, 35, 38f, 40-42′
441: 13f, 24, 24f*, 43*, 44*
442: 3[3], 11f, 41f[3], 43-45′
443: 15*, 36*, 42-444:1
444: 32-34[4], 39f
445: 10*
446: 2*, 21-23[4], 38-41′, 43. 45f
447: 4f[3], 20f′, 22f, 31-33, 35f
448: 23, 25*, 27f, 32*, 36f′
449: 1f, 22f[3], 26f, 27*, 37-39′
450: 2-4, 44
451: 20f, 35f′, 42*
452: 24, 31-33[3]′, 40f[3]′
453: 44*
454: 2′, 5f[3], 9f, 41f′
455: 7f*, 28f*, 29f, 33f[4]′
456: 8-11[3]′, 20[3], 25f*, 30-33[4]′, 39f*, 40f, 41f[3]
457: 1f*, 15f[3]′, 21*, 22f, 44[3]*
458: 3*, 7[3]* (S:xi) 9f, 6-9′, 13*, 15, 20-22
459: 21f, 27f, 37f[4], 41-43[3]
460: 2f, 7f′, 9, 21f*, 31f[3]*
461: 24f, 39-42[3]′
462: 5-9[3], 14f, 23f
463: 20f, 29f[2]
465: 9f[3]
466: 23f, 28f[2], 30f[3], 31f
467: 5*, 5f*, 6f[3], 9-11′, 22*, 25f[3]*
468: 25, 25f, 41
469: 24f[3], 29
470: 3, 20f[3], 34f

SERMON 4 (124)
7: 8f[3], 25*
8: 5*, 7f′, 17f, 28-30′, 44-46[3]
9: 1-3[4]′, 9-12′, 22*, 35*, 41-44[3]′
10: 1f′, 9-11[3], 11f, 42
11: 2f, 4f[3], 6*, 26f, 28[3]
12: 16, 20f*, 22, 25-27, 29f[4]*, 33f, 39f[4]*, 41f[6]*, 47f
13: 3-6′, 14f, 32f*, 35f, 38-42[3]′, 42f, 43
14: 9*, 12, 26-28[3], 29f, 43*
15: 15-17[4]′
16: 8f*, 35[3]*, 39f, 40f*, 42
17: 7*, 16, 22, 29-32[4]′
18: 6f, 26f[3], 45f[3]
19: 2[3]* (W:ii) 28*
20: 30f[3], 34, 38f
21: 5*, 11-14[3]′, 40*
22: 6-8, 24*, 30f, 32f[3], 36-38[4]′, 35-40′
23: 13*, 21*, 22-24[3]
24: 2*, 7f, 30′, 36-38[3]′
25: 32f
26: 21, 27f[3]
27: 10f*, 17*, 30*
28: 15f[3], 30-33[3], 45f[3]*
29: 7f, 13-15[3], 22-24[3]
30: 13-15[4]′, 21
31: 19*
32: 9-11[3], 17, 19f, 46[3]*
33: 8f (W:iii) 15f
34: 15f, 45f
35: 13f, 46*, 46f
36: 42′
37: 31-33[3]′
38: 6′, 17f[3], 40, 43-39:2[6]
39: 9f[4]*, 11f
40: 35f[3]
41: 4[3]*, 19-21[4]
42: 19
43: 14f[3], 24f
44: 12[3]*, 26f′, 39f[4]*, 45*
45: 16f, 18*, 23f, 44f
46: 4*

SERMON 5 (78)
207: 19f[3]
208: 12*, 20f[5]*, 34f
209: 4f, 11-13[3]′
210: 7f[3], 16*, 31-33[3], 37-39
211: 4f[3], 28[3]*, 30[3], 32*
212: 9-11[3], 29f′
214: 3f, 4f, 30f

215: 18, 24f^{3}, 28
216: 27f
217: 13, 21-23′
218: 29-31^{4}, 32*, 33*, 39*
219: 1^{4}*, 14f^{3}, 25f, 28′, 30f (W: xviii) 3f, 6*
220: 13
221: 10
222: 23-25^{3}, 36*, 38f, 39f*, 40f*
223: 18f, 19-21, 27f, 34f
224: 26f^{3}, 33f^{3}, 39f^{4}*
225: 6-8′, 12f, 17*, 19f, 30*, 36f′
226: 11*, 38, 39*
227: 17*
228: 1f^{3}, 9f, 10f, 14f, 16f*, 32-34^{3}
229: 1f*, 29f*
230: 1f, 22, 24, 31-33^{3}
232: 10*, 18f′, 27f, 30f
233: 3f, 4-6^{3}′

SERMON 6 (155)

273: 12f′, 28f
274: 6-8′, 14f^{3}, 22-24^{3}′, 31′
275: 1′, 6, 11f^{3}, 28
276: 8f, 10
277: 11^{4}*, 13, 26*, 40
278: 17f, 30f*, 33
280: 15-17^{3}, 27f, 37-39, 39f, 43f
281: 17f, 22, 24
282: 1f, 2f, 4-7′, 8-11^{3}′, 12*, 32*, 35-40′
283: 6*, 9f′, 25f′
284: 12f
285: (W:xxiii) 3f′, 22*, 29-31^{4}
286: 18, 25f
287: 4*, 4f*, 13-15
288: 10, 12*
290: 6f, 9-11^{3}
291: 1, 4*, 21*, 32, 33-35^{3}, 39f, 43f
292: 4f^{3}, 7f, 27f, 32f, 39f
293: 5f, 6f, 16f, 35f, 39f
294: 8-12′, 38f
295: 36f
296: 11*, 38
297: 6, 9f^{3}, 10f, 13, 16
298: 7-9, 9f^{3}, 11f, 13
299: 5f, 6f, 7f^{4}*, 39f*
300: 22, 26-28
301: 1*, 4*, 23^{3}*, 42*
302: 3f, 6f, 25f, 26f^{3}, 29-32
303: 4-7′, 14f, 31-33^{4}, 40f
304: 1f^{3}, 20f, 23*, 24-26, 37f, 39*
305: 16, 27f, 40f^{3}
306: 1, 3f, 7f, 13f, 15*, 30*, 41f′
307: 30f^{3}, 43f
308: 8, 28-30^{3}, 42f
309: 8*, 17f, 30^{3}*
310: 3f′, 6f, 10*, 20f′, 29f′
311: 32*
313: 31f′, 38f*, 40f, 42f
314: 14-16^{3}, 25-27, 34f^{3}, 46f
315: 13*, 19f, 35-37
316: 1f, 4f
318: 4f, 15-17^{4}, 18f, 31f*, 32f, 38f
319: 29, 40f
320: 5, 6-8, 33-35

D. *Synonymia*

SERMON 1 (81)

331: 3f†, 5f
332: 27-30^{5}′, 31-33
333: 2f, 26f, 28f, 32f, 35
334: 31, 38f, 44, 45f, 46f^{3}′
335: 1-3^{3}′, 10f′, 12f′, 13f^{3}, 36-38, 42f^{3}′
336: 3-5^{3}, 14, 17f^{3}′, 21^{3}*, 26f
337: 2f, 31f, 36
338: 17
339: 41f′, 42f′
340: 37, 38, 41

† The absence of superior characters indicates that the *synonymia* is composed of two phrases. For the meaning of symbols, see above, p. 322.

341: 4f[4], 39f
343: 5, 7f, 16, 21f, 23f, 35f
345: 15, 33-39[4]′, 37f[3]
346: 26, 31f
347: 17f, 18f, 19f, 26f[3]′, 35f
349: 4[3], 2f[3], 10-12, 29f[3]
350: 4, 15
351: 17-19[3]
352: 6, 7f, 31f[4], 35f′, 37f[3]
353: 31f, 38f, 39f
354: 13f, 41f, 45-47[3]
355: 6f, 9f[3], 14f[4], 16-18[4], 27f[3]*, 38-40[3]′
356: 1′, 3f′, 4f, 10′, 10f′

SERMON 2 (84)

381: 29f
382: 21f, 24f, 25f, 41f
383: 1-6[3]′, 11-14, 25f[3], 38-40
384: 7, 28-31[3], 43f
385: 4f, 15f, 21f, 27f
386: 18f, 20f
387: 4-6, 10f, 23f, 28f[3]′, 34, 40f, 41f
388: 4f, 10f, 12f[3]′
389: 24-27, 31-33
390: 4f, 8, 37f, 39f, 43f
391: 5f, 23f, 30f, 33[4]*
392: 27f
393: 10f[3], 24f, 39[3]*
394: 10-12, 14-16, 26-28[3]′
395: 4f[3], 25f, 33f
396: 39f[3]*, 42-44[3]′
397: 26
398: 42f
399: 35f, 37-39[3]′
400: 3f, 11, 15f, 32f[3]*, 35[3]*
401: 1f, 10-13[3]′, 18-20[3]′, 22f[3]′, 25f[3]′
402: 4f, 19f′
403: 3[3]*, 15f, 27-30, 42f[3]′
404: 2, 30, 31′, 34f, 39f
405: 15, 27-31/
406: 14f, 16f, 23, 29f′
407: 4f, 7f, 12-17[3]′

SERMON 3 (92)

431: 16-20, 22
432: 5f, 12f, 15f, 18f, 32
433: 7-9′, 23-25[3]′, 41-43[3]′, 43f
434: 13-15[3]′, 16-18′, 32-35[4]′
435: 14f, 38f
436: 2-6[3]′, 35-37′, 38f
437: 12f, 33
438: 24f
439: 1-5[5]′, 24, 33f[3]*
440: 2f, 8, 10f, 16f, 19f[3], 23f[3]*, 28
441: 9′, 19-21′, 32f, 36f, 40f
442: 5-9[3]′, 21-25[5]′, 27f
443: 11-14[4]
444: 20f, 35
445: 5 (S:x) 3f, 26-28[3]′
446: 5f, 24f[3], 25f, 28-30′
447: 37-40
448: 39f
451: 9-12′, 18-20′, 37-39[3]′
452: 17f[3]*
453: 37f
454: 11-13[3]′, 19f, 40
455: 2-5[3]′, 20-22′
456: 17[3]*
457: 9f, 11, 13-15′, 33[3]*
458: (S:xi) 3f[4], 10f′
460: 37-39, 40-45[3]′
461: 37f, 41f[4]*
462: 2f, 25f, 26f, 31, 32-34, 35f, 38f[3]*, 44[3]*
463: 31f
465: 7-10[4], 25-28[3]
467: 13f[3]
468: 24, 38-40[3]
469: 41f
470: 6f′, 10, 24f, 26f′

SERMON 4 (87)

7: 11, 12-14
8: 4-6
9: 11f′, 38f[3]
10: 1-3′, 5-7[3], 37f[3], 39-41[3]

/ An example of *synonymia* of sentences.

11: 12f, 18-20′, 35f, 44-12:2′
12: 24f, 38f
13: 23f
14: 8f, 9-11, 31f, 45f
15: 3f, 22
16: 20f′, 45
17: 7f, 14f, 21f, 24f′, 25f′
18: 32f[3], 38-43′
19: 2-4[3]′ (W:ii) 14-17[3]′
20: 3, 6, 7-9′, 12f, 15f, 30f′
21: 14, 19, 30f, 31, 32f
22: 21f, 30-35[4]′, 45f
23: 27-29′, 29-32[3]′, 40f[4]*
24: 14f, 22, 30f[3]*, 41f′
25: 29-35[3]′
26: 34-37[3]′
27: 21-25[4]′
28: 7, 31f, 37f, 38f′
29: 12f[3]
31: 20f[3], 39f[4]
32: 21f, 35f
34: 17f, 19-22′, 25, 28, 30-32[4]
35: 14f′, 45f
36: 28f′, 38f, 40f
38: 7f, 8, 22f
39: 2f, 30-33′
40: 9f, 11f[3]*, 42
41: 33-35[6]
42: 32f[3]
44: 20′
45: 30-34[3]′, 35f[3]

SERMON 5 (24)

208: 6f, 31f
209: 15-17[3]
210: 3[3], 34-36′
215: 6-8′, 30f
216: 39*
217: 31f
220: 13, 28f[4], 37f[3]*
222: 23f, 25-27[3]′
223: 31f, 35f
226: 6-8[3]′, 12, 30f
228: 24f
230: 5f[3]*, 17f
232: 41′
233: 5f

SERMON 6 (79)

273: 9-11[3]′, 16f, 17f[3], 24f[3]
274: 23f, 34f, 36f[3], 38′, 43f[3]′
275: 30
276: 23[3]*, 27[3]
277: 1[3]*, 6[4]*, 15[4]*
278: 24f
279: 17, 38f[4]*
281: 10f
282: 17-20′, 31f
283: 13f
284: 14, 31f
286: 15f
287: 15, 34f, 36
288: 43[3]*
289: 3f[3]*
290: 20[3], 25f[3]
292: 10-14′, 27-30[3]′
293: 10
294: 27f, 29-32[3]′, 32-34
295: 17f, 33f
296: 1f[3]*, 12-14[3], 22[3]*, 25-27
298: 14*
299: 14f
301: 16[3]*, 31f
302: 19f′, 37[3]*
304: 6f, 40, 40f, 41f
305: 15f
306: 30-32[3]′
307: 1f, 11f[3]
308: 25f′, 27f
309: 28f[3]
311: 13f, 39f
312: 6-9[3]
313: 5[3], 47
314: 5, 37f
315: 1-3, 9f[3], 17f, 30-32, 39-41[3]
317: 10
318: 44-319:2
319: 14f, 36f[3]
320: 8f, 33f[3]*

E. *Soroesmus*

SERMON 1 (3)
332: 42f
341: 36-39
348: 40-43

SERMON 3 (1)
465: 13

SERMON 5 (2)
229: 7f, 11-14

SERMON 6 (4)
288: 43
289: 3f
290: 4f
301: 15f

V. FIGURES OF SPECIFICATION

A. *Horismos*

SERMON 1 (23)
331: 11f, 12f
332: 34f
335: 34f, 43, 45f
337: 6-9
338: 10f, 11f, 12f
339: 37-39
341: 24-30
345: 17-24, 33-40
346: 34-39, 41-43, 44
349: 36f
350: 19f, 21
352: 1f, 2f, 30-32

SERMON 2 (13)
383: 1f, 8f, 24-27
385: 30-35, 42
388: 33f, 38-41
389: 16-21
394: 22-30
396: 35-37
399: 14f
400: 34-39
401: 31-33

SERMON 3 (9)
438: 37f
439: 2f, 3f, 4f
448: 26-28
449: 25f
453: 16-19
459: 24f
466: 27-30

SERMON 4 (12)
15: 42f
28: 3-7
31: 22, 22f
34: 8f
35: 3f, 36
38: 41-39:3
39: 40f
44: 15-17
45: 9, 10

SERMON 5 (7)
210: 23-33
211: 5f, 18, 27
224: 10-12, 37-39
226: 12f

SERMON 6 (22)
274: 13-15, 43-275:7
276: 31-34
277: 5-7, 7-9
287: 32-35
288: 42f
291: 38-43
292: 2-7
294: 23-32, 37-39
296: 30-32
298: 6-10
303: 39-304:7
304: 14-17, 28f
305: 1f, 17-19
310: 6-9, 9f
311: 28f
317: 4f

B. *Exegesis*

SERMON 1 (110)

331: 9t, 15′, 22
332: 2, 4t, 20*, 27, 28, 35t, 36t, 42t′
334: 1′, 4′, 7t, 14, 24′, 26′, 37*, 43′
335: 1, 9′, 13′, 17′, 24t, 35, 46
336: 15′, 21′, 34, 36t, 38, 44
337: 37
338: 10′, 31, 38
339: 10t, 28, 33t, 38t, 39, 40′, 42′, 44
340: 1, 20, 23′, 28, 37t, 38t, 41′t, 42
341: 25, 39t
342: 5t
343: 9, 12′, 23, 29, 32
344: 8′, 22*, 28, 31′, 41′t, 42
345: 19′, 23′, 26′, 37*
346: 28′, 32, 42
347: 4, 14′, 40t, 44*
348: 4t, 10″, 14, 29, 31t, 35′, 40t, 42′
349: 10, 12*, 21t, 39t, 40′, 43t
350: 3′, 15′, 18t, 38t, 41
351: 12, 26, 28′, 40
352: 10, 14, 29, 35′
353: 16*, 22′, 25
354: 13, 40′
356: 13′

SERMON 2 (105)

381: 24
382: 1, 10′, 15′
383: 8, 10t, 11′, 25t, 27t, 28′, 33′, 44
385: 6, 7*, 14′, 16, 25, 30, 32, 34, 44
386: 1, 8t, 9, 12t, 14″, 16′, 32t, 36′, 37′, 41
387: 16, 17, 22, 31, 33*, 44
388: 24′
389: 14, 41
390: 13″, 22, 43
391: 2, 10, 17′, 20, 21, 36
392: 6, 16, 26′, 37′, 41
393: 7, 15*, 37, 40
394: 12′, 18, 24, 37′
395: 6, 8t, 10, 14, 27, 36
396: 2, 14, 42
397: 25, 29, 32, 36, 40
398: 11, 18
399: 6′, 12′, 16′, 18, 20′
400: 3, 7, 14′, 15, 19′
401: 5, 8*, 33′
402: 14, 19t, 32, 41
403: 22, 37t, 41f
405: 6t, 23
406: 15*, 17, 32
407: 2, 23t

SERMON 3 (107)

431: 5*, 38*, 44*
433: 20, 27
434: 22, 25, 31, 40t, 41′
435: 14*, 28*
436: 14t, 32, 35
437: 36, 37′

t The number is that of the line in which the explanation begins. The letter *t* is used to designate an *exegesis* which consists of the translation of a Greek or Latin expression. There is usually no connective or introductory expression.

′ This mark is used to designate those examples in which the explanation is introduced by *that is.*

* An asterisk indicates that the explanation is introduced by a conjunction, usually *and.*

″ This mark designates other introductory expressions, such as *the meaning is, I mean,* etc.

438: 27
439: 2t, 7t, 21, 28, 34
440: 10*, 24, 26*, 29, 32
441: 10, 18, 22′, 31
442: 23*, 26, 31′
443: 2, 34t
444: 22, 31t
445: 8′
446: 1, 9*, 27, 33, 38
447: 7t, 12, 13, 16*
448: 3, 43
449: 4t, 21, 30′
450: 15′, 18t, 37′, 43t
451: 27, 38, 41′
452: 12, 20
453: 42
454: 23, 35t
455: 1t
456: 7
457: 5, 20, 40, 43t
458: 2, 4 (S:xi) 4, 10
459: 1t, 27, 38
460: 12, 42
461: 6t, 16′
462: 11, 34
463: 7′
464: 15, 28, 30, 33
465: 6, 9*, 13t, 14, 19t, 34t
466: 28
467: 1*, 9t, 29*, 34t
468: 14t, 22, 41
469: 21t, 27, 35

SERMON 4 (140)

7: 7, 11
8: 34t, 35, 37t
9: 42″
11: 12, 25, 27*, 46*
12: 8, 17*, 38*, 47
13: 8, 21′
14: 3, 24t
15: 17t, 33t
16: 7, 11t, 12′, 14t, 17′, 31′, 34″
17: 41′
18: 2′, 29′, 46*
19: 4′ (W:ii) 3t, 9″
20: 21, 37′
21: 11, 16′, 24, 38
22: 4, 9
23: 4t, 36t, 41*
24: 11″, 37*
25: 6, 8t, 15t, 23t
26: 37′
27: 15′, 22, 34, 36t
28: 17, 21*, 27*, 34
29: 35
30: 5, 29, 46t
31: 4, 7, 16, 20t, 25′, 43*
33: 13t, 15t (W:iii) 6t, 12
34: 2, 32′
35: 3, 11t, 18*, 25, 40
36: 10t, 16t, 25, 26t, 27′, 29t, 30t, 35′
37: 1′, 20, 44
38: 4′, 7, 11, 12′, 25″, 33t, 37*, 40t
39: 21*, 25, 28, 41
40: 5, 13, 35*
41: 7, 8t, 12, 17t, 18, 26, 28, 38
42: 5t, 21, 23t, 25, 28t, 32t
43: 21t, 28, 31t, 32, 42
44: 19′, 31t, 36′, 39′
45: 7, 10′, 19, 22′, 27t, 36′, 39, 41
46: 11t, 16t

SERMON 5 (115)

207: 12
208: 25t, 27′, 30, 33t, 34
209: 7t′, 10t, 11*, 13*, 14t, 16t
210: 18t, 25′, 34*
211: 10′, 16, 19
212: 20t, 21, 25t, 31t, 37′
213: 7, 9, 27t, 35
214: 2t, 9t, 23t, 25, 34t
215: 11t, 19, 34t
216: 1, 7t, 34t, 36t
218: 9t, 13, 15, 19*, 23, 24*, 28, 29, 38, 42t
219: 3t, 18*, 27, 30 (W:xviii) 3, 6t, 8
220: 4t, 9t, 27t, 29′, 32t, 35, 38′, 41
221: 5, 10, 11′, 12, 14′, 17, 19′, 20, 25

222: 3, 12, 21t, 35*
223: 10t, 31t
224: 1f, 13t, 15′
225: 12, 15*, 21, 31
226: 4t, 7
227: 17, 26, 30, 38t
228: 12, 16
229: 1t, 2*, 8t, 9, 11, 12′, 14t, 16t, 17, 18, 22t, 37t, 41t
230: 1, 10*, 29t
231: 13t, 20t
232: 2, 5, 22, 38t

SERMON 6 (271)

273: 9
274: 12t, 13, 18t, 40*
275: 6, 8t, 9, 11, 15, 21t, 22*, 27″, 30, 31t, 39t
276: 3t, 7, 8t, 10, 19t, 23t, 24t, 26, 31t, 32t, 33t, 35t, 36t, 40t
277: 2t, 3, 5t, 8t, 10t, 11, 18t, 38″
278: 2t, 4*, 9, 17, 21t, 23, 27*, 28*, 32, 38
279: 6″, 13t, 15t, 22t, 26t, 34′, 37t, 40
280: 12, 24, 26, 40, 41
281: 1t, 4t, 6t, 17t, 18, 29, 35, 40
282: 20, 26t, 32
283: 12t, 21t, 23, 26, 33t, 38t
284: 1t, 7t, 8t, 24t, 26t, 28t, 29′, 35t, 37
285: 16, 25
286: 13, 38
287: 11*, 25, 33, 37t, 38, 43
288: 2, 29t, 36*, 39t, 41t
289: 1t, 10*, 20t, 22t, 33t, 40t
290: 9*, 15, 16, 28t, 36
291: 20t′, 22, 25, 27
293: 6, 23*, 26*, 35*, 38
294: 4t, 28, 31, 38, 43″
295: 13′, 16, 20, 31t, 33, 34*, 45t
296: 1′, 8t, 16t, 30t, 40t
297: 4t, 12t, 20, 23
298: 8, 9t, 11t, 14, 17″, 20, 24t, 30, 31′, 35t
299: 6, 17, 23t, 28t, 31t, 33t, 35
300: 3t, 6′, 14, 30′, 32′, 34′, 38t
301: 1, 5″, 14t, 15t, 16t, 20, 27t, 40t, 44*
302: 2t, 3, 5, 16*, 17, 23, 24t, 31, 33″, 35, 37
303: 8, 20, 35t, 39
304: 28t, 33, 34t
305: 1t, 3t, 4″, 7t, 8, 11t, 27, 40
306: 1, 21t, 24*, 41t
307: 16t, 24t, 37
308: 11t, 12, 35t, 40″
309: 5t, 23″
310: 2t, 3, 10*, 20, 23t, 26*
311: 4t, 9, 12, 21, 26t, 27t, 29″, 30*, 31′, 34t, 35, 38t
312: 1, 14, 26
313: 33t, 43, 45
314: 6, 37
315: 8*, 11t, 13, 19t, 22, 38
316: 8, 11t, 16t, 21
317: 3′, 16, 30, 43t
318: 9, 29t, 42
319: 8, 13″, 42, 45″
320: 37

C. *Parenthesis*

SERMON 1 (6)

345: 8f
349: 12-14, 36f
355: 10, 25f, 45

SERMON 2 (4)

384: 33
387: 42
390: 41
391: 38f

SERMON 3 (2)

454: 37-39
462: 30

SERMON 4 (3)

9: 42
37: 17f
38: 13f

SERMON 5 (2)
222: 1f
223: 3f

SERMON 6 (3)
296: 24f
305: 34
315: 36f

D. *Aetiologia*

SERMON 1 (75)
331: 13†, 18
333: 30, 34*, 41
334: 3, 22, 38
335: 7′, 25, 43*
336: 7, 28, 30
337: 12*
339: 24′
340: 11, 40
341: 39′, 43*
342: (S:ii) 5
343: 3, 24*
344: 30
345: 7, 9′, 14
346: 10, 11, 21
347: 13*, 34, 37′
348: 28, 30, 39′, 40
349: 12, 27, 36
350: 21[2], 30
351: 2, 27, 35, 42
352: 13, 16, 18, 23, 26*, 29, 36, 45
353: 4, 8, 12, 20, 32, 42
354: 4, 14, 15*, 21, 22, 26, 28, 32, 43, 45′
355: 10, 39, 43
356: 7

SERMON 2 (63)
381: 3, 6, 7, 19, 21, 24, 26, 29
382: 14, 31′, 42′
383: 28, 35
384: 24′
385: 37′
386: 5, 10, 29
387: 42
388: 34*
389: 5, 16
390: 24
391: 8, 9*, 25
392: 9′
393: 18*, 31
395: 7
397: 7*, 39
398: 17*, 35, 36
399: 7, 29′, 36, 44′
400: 22, 40,
401: 10′, 15′, 28, 36′, 37, 41, 44
402: 27*, 34
403: 41′
404: 21, 31, 32, 46
405: 17
406: 1*, 13, 35, 41
407: 12, 15, 16

SERMON 3 (64)
431: 12
432: 35
433: 29
434: 13, 18′, 23, 26, 30, 35*
435: 36
436: 1, 16
438: 37′
439: 9, 17′, 24′, 26′, 30
440: 15, 25, 34′
442: 22*, 25*
444: 7*, 40

† The number is that of the line in which the reason is introduced.

′ This mark is used to indicate that the ordinary introductory particle (*because, for,* and occasionally *lest*) is omitted.

* An asterisk marks those examples in which the reason is introduced by a linking conjunction, usually *and.*

[2] Two examples in this line.

445: (S:x) 23′
446: 35, 38
447: 25, 27, 37
448: 11, 15, 28′
449: 4′, 16, 25
450: 21, 26, 38
451: 23
452: 1, 8
453: 7, 9
454: 36, 37*
455: 7′
456: 15*, 43
458: (S:xi) 12
460: 15′, 25
461: 27
462: 28, 40
463: 10
464: 7
465: 1
466: 42, 44
468: 16, 20*
469: 45

SERMON 4 (96)

7: 17
8: 30, 37, 41*, 42
9: 9, 10, 12′, 13, 29, 34′, 36
10: 8′, 20′, 43′
11: 31, 38
12: 7, 40, 44
13: 22, 40, 42*
14: 44
15: 26
16: 5*
17: 25, 45
18: 7*, 35
20: 19, 42
21: 9, 17′, 21
22: 13, 14*, 27
23: 5
24: 30′, 40′, 44
25: 17, 27′
26: 1, 10, 12, 27
27: 20, 36′
28: 41
30: 9′, 30, 33, 38
31: 5, 45′
32: 5, 12, 13, 41, 47
33: (W:iii) 11′, 19′
34: 19′
36: 31, 43
37: 22
38: 25′, 41′
39: 22, 36′
40: 8, 10, 31, 36
41: 8, 23, 30, 43
42: 13, 16′, 20
43: 22, 41
44: 15, 22, 37, 43
45: 16′, 20′, 24, 27
46: 19, 21, 22

SERMON 5 (57)

208: 1, 17, 32, 36
209: 4, 10
210: 12, 17, 26, 29*, 30*, 35
211: 1*, 18′
212: 33, 36
213: 2, 8, 11, 34
214: 18, 29′
215: 2′, 26, 39
217: 10, 13, 28
218: 4, 17, 38
219: 11′ (W:xviii) 3′, 7
220: 11
221: 9, 21
222: 40
223: 15
225: 2, 14, 19, 22, 30
226: 6
227: 14, 24, 31
228: 17′, 29
229: 16, 38
230: 11, 14, 34*
231: 22
232: 19

SERMON 6 (119)

273: 3, 17
274: 19, 31
275: 10, 31′
276: 4, 5′, 36

277: 2′, 7, 19, 37
278: 10, 15, 20
279: 38′
280: 43
281: 7, 11, 40*, 41
283: 6
284: 11, 33*
285: 3, 11*, 13
286: 2, 3, 20*, 23, 28, 40
287: 5, 21, 37
288: 3*, 35′, 42
289: 13, 26′, 30
291: 17′, 23*, 35
292: 2, 36*, 40*
293: 4, 21, 24, 32
294: 6, 15, 25, 41*
295: 10, 36, 38
296: 2, 3
297: 3
298: 20, 25′, 28, 36*
300: 33
301: 35′
302: 9, 42
304: 10, 17, 34, 38
305: 5′
306: 10′, 20
307: 3, 32, 36, 40
308: 20, 37
309: 6*, 19, 20, 22, 24, 25, 26, 29
311: 26, 39
313: 9, 18, 26, 27, 30, 35
314: 39
315: 22
316: 7, 12, 24
317: 4, 26, 43
318: 4, 22
319: 2, 5, 10, 12, 22, 28, 30′, 31, 34

E. *Apodioxis*

SERMON 1 (2)
345: 33-40
346: 22-26
SERMON 2 (5)
388: 43-45
389: 21-24, 27f, 31-34
396: 41-397:7
SERMON 3 (8)
443: 9-15, 25-27
445: 9-11
449: 31-40, 40-450:4
451: 14-17
458: (S:xi) 16-18
459: 10-13
SERMON 4 (1)
18: 37-19:1
SERMON 6 (1)
308: 25f

VI. FIGURES OF INTERROGATION

A. *Erotesis*

SERMON 1 (9)
331: 21†
333: 15
339: 16
341: 17, 18, 20
346: 7
352: 33
353: 8
SERMON 2 (37)
384: 1
388: 46
389: 3, 6, 13, 14, 21, 24, 25, 27
390: 8, 12
393: 37
397: 11, 13, 17
398: 14, 15, 16
399: 3, 4, 21, 22, 32, 39, 44
400: 24, 25
402: 3, 43, 44

† The line is that in which the question begins.

403: 1, 2, 27, 28
405: 13
406: 7

SERMON 3 (44)

435: 3, 7, 8
437: 21, 29, 34
438: 13
443: 19, 22, 23
444: 3
446: 23, 25, 26, 28, 29
447: 18, 20, 21, 37, 40
448: 7, 40
450: 21, 38, 40, 41
451: 9
452: 33, 36
453: 20, 22, 23, 30
455: 30, 34, 35, 37
461: 35, 36, 37
464: 23
467: 15
470: 10

SERMON 4 (51)

12: 7, 8
13: 7, 9
14: 40
18: 31, 32
19: (W:ii) 18, 20
20: 34
21: 40, 41, 42, 43
22: 22, 23, 24, 25, 36
23: 2
25: 36
26: 2
30: 46
31: 2
32: 15, 25
35: 37, 38, 40, 41, 42, 43, 44, 45, 46
36: 2, 3, 10, 12, 16, 18, 19, 21, 23, 24, 36, 37, 38, 39, 40
46: 31

SERMON 5 (3)

223: 11, 14, 34

SERMON 6 (13)

288: 10
289: 23
290: 21
291: 10
295: 24
300: 41, 42
301: 1
305: 35
306: 14
313: 19
314: 18
315: 36

B. *Hypophora*

SERMON 2 (12)

389: 13-16
390: 16-21
393: 40-43
396: 9-14
399: 32-36, 44f
405: 14-16, 26
406: 7-9, 11-13, 20f

SERMON 3 (9)

437: 40-43
438: 32
439: 43f
449: 10-13
452: 39-41
453: 16-19, 25f
466: 6f
470: 29-34

SERMON 4 (2)

18: 34-36
39: 24f

VII. FIGURES OF EXHORTATION

A. *Compellatio*

SERMON 1 (5)

338: 28-30*[2]
342: 17-19[2]
346: 2f[1]
350: 10-12[1]
351: 9-16[2]

SERMON 2 (15)

383: 21-23*[2]
386: 7-14[2]
387: 29f[3]
392: 22-24*[1], 34f*[2]
396: 38-40[2]
398: 9-14[3]
400: 39-41[3]
401: 9-13[2], 29f*[2]
404: 8-11*[1], 24-28*[2], 32f[2]
406: 39-42[3]
407: 11-19[2]

SERMON 3 (23)

442: 15f[3]
445: 2-9[2]
450: 9f*[2], 42-451:1[1]
453: 20-26[2]
454: 6-8[3]
458: 15-17*[2] (S:xi) 15-20
459: 39-44[3]
460: 15-19[1], 20-24[3], 37-461:2[1], 44-461:2[1]
461: 19-25[2], 26-29[2], 33-38[2]
462: 35-39[3]
463: 23-30[2], 31-39[2], 39-464:2[1]
464: 3-11[2]
467: 11-14[3]

SERMON 4 (10)

14: 6-20[2]
15: 2-8[3]
24: 43-46[2]
25: 1-3[1]
32: 42-47[1]
35: 37-36:4[2-1]
36: 43f[1]
37: 18-25[1]
45: 18-21[1]
46: 12-17[1-2]

SERMON 5 (10)

215: 2-8[2-1-3]
217: 9-11[2], 30-35[2]
218: 3-6[3]
219: (W:xviii) 2-4[2]
220: 9-13[2]
222: 16f*[3], 21f[2]
226: 5-7[3]
232: 22[2]

SERMON 6 (22)

274: 30-42[1]
275: 10-13[2], 20[2]
277: 16f[2]
281: 4-8[2], 16-21[3]
286: 38-41[2]
292: 35-38*[2]
295: 30-32*[2], 45-296:3*[2 3]
297: 2*[3]
298: 14f[2], 27-32*[2]
300: 39-301:3[1]
305: 29-32[3]
313: 14-18[1]
315: 22-27[1]
316: 21-26[2]
317: 25-27[2]
318: 3-13[2], 22-27[2]
319: 21-25[3]

* The asterisk is used in *compellatio* to designate those instances in which Taylor takes his exhortation from the Bible. The numbers are used to show whether the exhortation is in the first, second, or third person.

B. *Ominatio*

SERMON 1 (7)
335: 3-5[2]
336: 3-11[1]
345: 8-12[1], 40-45[1]
350: 12-16[2]
351: 11-13[2]
354: 2-5[3]

SERMON 2 (13)
383: 28-33[1]
387: 31-38[1]
388: 33-38[3]
389: 31-35[3], 40-390:2[1]
390: 21-26[1]
393: 37-42[3]
398: 32f[2]
400: 30f[3]
401: 37-41[1]
402: 16-20[3]
404: 35-42[3]
405: 29-31[3]

SERMON 3 (3)
440: 22-25[1]
461: 19-21[3]
470: 25-27[3]

SERMON 4 (13)
12: 32-37[2], 43-13:2[1]
13: 7-10[2], 38-44[1]
14: 44-15:2[1]
19: (W:ii) 24-29[2]
20: 7-11[2]
29: 22-28[3]
34: 30-34[1]
35: 21-35[1]
37: 6-12[1]
45: 21-24[3]
46: 22-31[3]

SERMON 5 (3)
213: 29-36[3]
223: 22-25[3]
232: 18f[3]

SERMON 6 (6)
280: 25-28[3]
290: 18-23[3]
292: 38-44[3]
295: 40-43*[2]
296: 3-6[3]
313: 25-28[3-2]

VIII. FIGURES OF EXCLAMATION

A. *Apostrophe*

SERMON 1 (3)
338: 28-30
339: 30
351: 6f

SERMON 2 (18)
383: 21f
392: 34f
395: 24-26, 32-35
396: 38-40
397: 2
398: 32f
399: 3-10
400: 14f
401: 9f
402: 44-403:1
404: 17-19, 24-28, 32f
405: 13f, 25f
407: 3f, 9f

SERMON 3 (15)
439: 9-11
441: 28-31
447: 16-22
448: 32f
450: 9f
453: 20-26
454: 7
456: 18-21
461: 18-21
462: 10-12
463: 23-28

464: 9-11, 16f
467: 15f
470: 34f

SERMON 4 (16)

12: 19-23, 32-37
13: 1-10
14: 6-20
19: (W:ii) 4-6, 14-20
20: 7-9
24: 43-45
35: 3, 36-44
36: 12-15
38: 2-8
41: 9f, 16f
46: 11f, 20f

SERMON 5 (12)

207: 12
215: 2
217: 9f, 30f
219: (W:viii) 2f
220: 9-13
221: 23f
222: 21
223: 11f, 31
227: 20-22
232: 22

SERMON 6 (19)

275: 11f, 20
277: 16f
281: 4, 6f
284: 22-24
286: 38f
292: 35f
295: 30-32
298: 14f, 27f, 34-36
301: 35-37
305: 37f
306: 41f
313: 26-28
316: 21-24
317: 25f
318: 3

B. *Ecphonesis*

SERMON 1 (1)

339: 30

SERMON 2 (3)

388: 20-23
396: 4-6
398: 34f

SERMON 3 (5)

444: 31f
448: 32f
450: 6
457: 37f
470: 34f

SERMON 4 (8)

12: 37-40
13: 1f, 28-30
19: 8f
25: 23
35: 2f
36: 11f
39: 25

SERMON 5 (3)

214: 5f
223: 11f
224: 39-41

SERMON 6 (2)

286: 35f
297: 2

D. *Obtestatio*

SERMON 2 (2)

405: 16
407: 26f

SERMON 3 (4)

444: 31f
454: 7

462: 10-12
470: 34f

SERMON 4 (4)

19: (W:ii) 8
25: 23-26
35: 2f
36: 12-15

SERMON 6 (2)

284: 22-24
286: 35f

E. *Epiphonema*

SERMON 1 (40)

332: 33f
333: 30f
334: 19f, 36f, 41f
335: 7f, 34f
336: 3-5, 14f
337: 11f, 29f
339: 30, 33
340: 13-15, 29f
341: 1-3, 22f
343: 26f
344: 36
345: 7, 29-31
346: 2f
347: 5f, 20f, 30, 36f, 40
348: 4, 15f
350: 8f, 38f, 42f
351: 33f
352: 13f, 32f, 40-43
354: 17f, 35f
355: 32f, 40-43

SERMON 2 (29)

382: 13f, 42
385: 26-28, 41
386: 41
387: 10
388: 29f, 38-41
389: 21
390: 37f
392: 3, 24f
393: 5f
395: 32-35
396: 14
397: 3f, 6f
398: 16f
399: 29f
401: 22f, 44f
402: 19f, 30
403: 8-11, 21-23
404: 11f, 22f
405: 25f
407: 9f

SERMON 3 (44)

433: 14, 19
434: 6f, 11f, 18, 27
435: 4f, 16f
436: 1
437: 17f, 26, 43
438: 12
439: 9, 14f
440: 31, 36
442: 1f, 39-42
444: 40f
446: 12f
448: 16f
449: 16, 21, 29f, 31
450: 6, 10-12, 23-25
451: 4
452: 1f
453: 19f, 24f
454: 43
456: 3-5
458: 7-9 (S:xi) 11f
463: 22f
464: 16f
466: 1
468: 6, 10f
470: 12f, 16f

SERMON 4 (30)

7: 17
10: 37-39, 43
14: 5f, 13
15: 21, 30f
16: 26-28, 37f
17: 45-47
18: 30f

19: (W:ii) 23
21: 9f, 33-35
26: 34f
27: 36f
28: 38f
30: 5-7, 40f
31: 37
32: 11-13, 41f
33: 18f
34: 34f
36: 4
38: 39-41
39: 22f
44: 28
45: 8f
46: 31f

SERMON 5 (33)

207: 20f
209: 33
212: 5, 25, 29f
213: 36f
215: 18, 31f
217: 9
218: 23
219: 10f, 29-31
220: 13f, 34
221: 6f, 21
222: 16f, 22, 31f
223: 26
224: 13, 21, 30
225: 9, 22-24
226: 4, 21-23
227: 6-8
228: 22
229: 8f, 16
230: 17
232: 19f

SERMON 6 (81)

275: 13
277: 2, 7
278: 1, 29f, 34f, 36
279: 14
281: 7f
282: 17f
283: 5f, 14-16
284: 11, 27, 35
285: 31f
286: 1f, 15f
288: 6f, 23f, 36f
289: 16f, 26
290: 13f, 26f
291: 9-11, 22, 42f
292: 6f, 14, 42-44
294: 14
295: 16-18
297: 5-7, 13f
298: 26f, 36f
300: 2-5, 14-16, 28-30, 38f
301: 28-30
302: 9, 13f, 41-303:2
303: 21f, 35f
304: 30f, 45-305:2
305: 12f, 17-19, 26f, 38-41
306: 26f, 41f
307: 10-13, 38f
308: 14-16, 25f, 30, 37f
309: 30f
310: 7-9, 17-19
311: 5f, 35f
313: 12f, 30-32, 34f
314: 27f, 42-45
315: 18-20
316: 10f, 24-26
317: 1f, 22-24, 43-318:2
318: 31f, 41-44
319: 19f
320: 23f

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